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THE  
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### THE ILLUSTRATIONS.

1. THE SCHOOL OF SOOLTAN HASSAN. Engraved by E. GOODALL, from the Picture by F. GOODALL, R.A.
2. DOMESTIC TROUBLES. Engraved by W. GREATBACH, from the Picture by J. BURR, in the Collection of C. C. GRIMES, Esq., Stouckhouse.
3. THE VIRGIN MOTHER. Engraved by R. A. ARTLETT, from the Sculpture by CARRIER-BELLEUSE.

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## THE ART-JOURNAL.



LONDON, SEPTEMBER 1, 1866.

## THE PATENT LAWS.



**H**AT the Patent Laws exercise a most important influence on the Arts and manufactures can scarcely admit of a doubt; hence it seems desirable to consider how far their operation partakes of a beneficial character, and what amendments, if any, are required to render them efficacious for protecting and encouraging inventive genius. There appears to be, in the present day, so general an acquiescence in the opinion that protection for new inventions is no less desirable and useful than copyright is for literary and artistic works, that there is happily no necessity for entering into a disquisition on the abstract principle of the propriety of protecting inventions—a principle now recognised and sanctioned by nearly all civilised nations. Some few years ago there was a feeble attempt to decry the Patent Law as altogether wrong and prejudicial; but the movement was chiefly promoted by a few civil engineers, who seemed to think they were entitled to use whatever came in their way without any acknowledgment or remuneration to patentees. Their staple argument was, that inventive talent was irrepressible, and would infallibly find vent, although protection by patent should be taken away—which is much the same thing as to say that an author would write and incur the risk of publishing his work while all the world were to be free to copy or pirate it. And these cases are hardly parallel, for the writer, in general, needs only to expend his time, whereas the inventor has commonly to pay for models, experiments, and materials. Fame may sufficiently stimulate and reward the poet and the artist; but fame will never evoke improved machinery for cotton-spinning or wool-combing. The laurels of Dante will never fade; but the trade of Lancashire depends on the progressive improvements made by hard-headed mechanics, who value cash before wreaths. Moreover, the painter, sculptor, or writer, if his works be meritorious, is sure of securing renown, and of being identified with his productions; but the inventor of a machine would find his invention so appropriated and adapted as to destroy all identity or traces of the discoverer. It ill became civil engineers, who are always well paid for their work, to affect to despise the sordidness of the patentee in seeking remuneration, or endeavouring to prevent the unrestricted use of his property; and if they be wise, they will never again agitate for the repeal of the Patent Laws. This nation owes more to two or three inventors than to all the civil engineers put together.\*

The Patent Law Amendment Act of 1852 has

\* The debate which took place in the House of Commons on the 28th of May last, when Mr. Macle moved the total abolition of patents, showed clearly that the House had no intention of legislating in that direction. It was intimated by the Attorney-General that amendments of the Patent Law were contemplated by Government; hence it is very desirable the public should become acquainted with what is really required to render our patent system creditable to the nation.

now been rather more than sixteen years in operation, and a retrospect of its effects may be useful and suggestive. Regarded as a tentative measure, it has nevertheless remained without alteration or addition to the present day. It cannot be imputed to the British legislature that it has meddled much with matters relating to inventions; for, prior to the Act referred to, there had scarcely been an Act passed respecting inventions since the days of James I. When we reflect that this latter Act has remained in force without material change for nearly two centuries and a half, we must admit that the lawyers in James's time were at least equal to those of our day, whose handiwork seldom remains intact for twenty years. At the same time, is it not a reproach that while so much attention has been given by Parliament to the Game Laws, so little should have been bestowed on inventions? The evils and abuses so much complained of, prior to the law of 1852, were of procedure rather than of principle. The practice of granting separate patents for England, Ireland, and Scotland, and the enormous fees entailed thereby—the retention of useless forms and still more useless offices—were faults of practice rather than of theory, and in no wise affected the merits of the statute of James, which still remains the corner-stone of our patent jurisprudence. The principal features in the Act of 1852 were the creation of a commission to regulate patent procedure, the abolition of separate grants for the three kingdoms, the reduction of fees, made payable by instalments, together with the granting of "provisional protection," dating from the day of application instead of the sealing of the patent. Let us examine a little in detail the working of this Act. The commissioners named in the Act were the Lord Chancellor, the Master of the Rolls, the Attorney and the Solicitor-General, the Lord Advocate, the Solicitor-General for Scotland, the Attorney and the Solicitor-General for Ireland for the time being respectively, together with such other person or persons as may be from time to time appointed by Her Majesty. The Crown has not thought fit to appoint any other persons than the above-named law officials as commissioners; and as all those high dignitaries are overburdened with work, the commission has hitherto exemplified the virtues of King Log, by doing nothing, which is quite as much as might be expected of them for the same reward. They enjoy no pay as commissioners, and consequently do very little work. Moreover, the members of the commission, with the single exception of the Master of the Rolls, are continually being changed, necessarily with each new administration, when the law officers retire, and oftentimes otherwise on promotion; for the Attorney-General of to-day is sure to be a judge before long, and therefore the commission is as shifting as the sands. The Attorney and the Solicitor-General ought not to be commissioners, because they are peculiarly interested in the fees paid by inventors. As Commissioners of Patents they might be inclined to recommend a reduction of fees, but in their character of recipients they would hardly be so disinterested and self-denying as to deprive themselves of £10,000 per annum. There is a kind of axiom with holders of offices, that they are trustees for their successors; and the Attorney and Solicitor-General must naturally desire to hand down their immunities and privileges unimpaired. But if it be anomalous for the Attorney and Solicitor-General to sit as commissioners, far more anomalous is it that they should draw so large a revenue as they do from the pockets of inventors. The last Report of the commissioners to Parliament, 1867, states that the fees paid to the law officers, that is, the Attorney-General and the Solicitor-General, amounted to £10,182 18s., and their clerks £932 6s., for allowance of provisional protections and for signing warrants; forming, in fact, salaries equal to that of the Prime Minister—and this, too, in addition to enormous fees received from Government and private practice. Oh, fortunate Mr. Attorney-General! oh, happy Mr. Solicitor! Well may you turn up your noses at a Puisne Judgeship, who enjoy the pay of a couple of Lord Chief Justices. The public should ponder on this fact, that the

Attorney and Solicitor-General receive each £5,000 per annum, drawn from fees paid by inventors for the privilege of calling their property their own, and for doing work which is purely clerical. In addition to these fees there are the following amounts paid—to the Attorney-General for Ireland, as compensation, £1,200 per annum; to the Solicitor-General, £800; to the Lord Advocate of Scotland, £300 per annum; while the clerks of these officials receive £600 per annum, and the clerks of the Attorney and Solicitor-General of England £800 per annum: in all, £13,700 is paid by inventors to the law officers of the Crown. The Crown does not pay its standing counsel any salary, merely giving a fee when it lays a case before them, but as a compensation allows them the rich reward of fees on patents. If the services rendered by these law officers were real, effective, and beneficial, there might be a plea for paying even so large a salary as that already indicated, but in point of fact the duties performed are merely to glance over the provisional specification to see that it corresponds with the title, and does not contain the description of more than one invention; this, and the mechanical work of signing warrants, is all that is done by Mr. Attorney and Mr. Solicitor-General. No search is made into the novelty of the matter, or inquiry directed as to the validity of the proposed grant. All is a mere matter of routine form. Patents are often granted for things as old as the hills—nay, it has more than once occurred that a patent has been granted for the subject-matter of another patent granted the previous week. If the papers sent in are in regular order and form, they pass, no matter what they contain. If the Commissioners of Patents have done little for inventors, they have been generous patrons of the Queen's printers: the sums expended in printing have been enormous, probably over £20,000 per annum. In the year 1866-7 the sum paid was £15,210, and the total receipts for printed documents, which have cost probably £300,000, were set down for the year at £1,785. This would not indicate a profitable or healthy commercial speculation, and seems to show that the public does not care to purchase specifications of patents. Let us examine into the working of the vaunted "instalment" system, which was to be so advantageous to poor inventors. Under the old régime the greater number of patentees applied only for English grants, which cost generally in all about £130; when this sum was once paid, the privilege lasted for fourteen years without further payment. The cost for the same thing is now £175, spread over seven years. The first fees are £25, then at the end of three years a £50 fee becomes payable, and at the end of seven years £100. The commissioners state in their Report that "13,101 patents bear date between 1st October, 1852, and 31st December, 1858. The tax of £50 was paid on 3,692, and 9,409 became void. The tax of £100 was paid on 1,274 of the 3,692 remaining, and 2,418 became void. 70 per cent. became void in three years, and 90 per cent. in seven years." The practical effect, therefore, is that inventors are deprived of nearly all chance of remunerating themselves, for it is well known that few inventions pay during the first seven years, and that it is the last seven years which are usually profitable. Ten per cent. only remains after seven years—a worse per-centage than is to be found in the worst German lottery—a mockery, delusion, and snare. Let us contrast the American system with our own. The fees demanded from citizens are £7 only, the duration of the patent has lately been extended to seventeen years, and there are 20,000 applications annually, of which a large portion are granted. Each application undergoes a careful and strict examination, and is compared not only with American, but with European previous patents. The specification must be complete, and accompanied, where practicable, by a model or sample, or specimen of the manufacture. Skilled examiners investigate the subject and report to the Commissioners of Patents, from whose decision the applicant can appeal to a court of law. The system works remarkably well. When an applicant finds himself to have been anticipated, he abandons an unprofitable





pursuit, and when he succeeds in obtaining a grant, he feels that he has a valuable property which his neighbours will appreciate.

In France the tax is 100 francs per annum, and in most of the other Continental States the taxes are annual or progressive, and, with the exception of Russia, are not so exorbitant as the English. The errors and blemishes of our Patent Law and procedure could be remedied by a single enactment; but what shall set our Common Law procedure right? what shall put an end to the law's delays, and purge Westminster Hall of its abuses? Let us imagine a "fortunate" patentee in possession, say for seven years, of all those rights and privileges which her gracious Majesty by her Royal Letters Patent granted to him. He has paid his way, begun perhaps to reap where he had sown, and therefore brought his invention into notoriety and use, when he discovers the infringer to be at his dirty work. Scarcely any invention which is of real utility is suffered to remain long free from encroachment. The law, like the London Tavern, is open to him, and he has the choice of proceeding at law, or in equity. He may apply to Chancery for an injunction, or bring his action for damages in one of the superior courts of Common Law. If he be well advised he will not take either course, unless he be blessed with a long purse, and his adversary also has abundance of means wherewith to pay the costs; for he is about to enter upon the most harassing and vexatious litigation which this age produces. But let us suppose that he possesses ample means, and follow him awhile into the numerous and devious paths of the law. He goes into Chancery; that is to say, he applies to a Vice-Chancellor for an injunction to restrain the manufacture and sale of the infringing article. He must necessarily instruct leading counsel, and numerous consultations will be required in order to "coach" them up to a knowledge of the subject. Numerous models, not merely of the invention in question, but of all those preceding, will be indispensable, and an indefinite number of attendances at chambers for pleadings will be essential. If the invention has never been the subject of legal proceedings before, the court will probably order an issue to be tried at Common Law, and the judgment of the Vice-Chancellor (when given) may be appealed from.

But it is unnecessary to detail the wearying proceedings of a Chancery suit; suffice it to say, that if the litigants have means the ball may be kept rolling for many years. If the patentee avoids the Scylla of Chancery, he must fall into the Charybdis of Common Law. He brings an action for damages in the Court of Common Pleas. If he hopes to succeed he must retain three at least of those counsel who usually appear in patent cases. He must also retain some three or four scientific witnesses; these are very expensive professionals, who make a business of appearing as witnesses in courts of law. On such occasions it is usual for three or four to appear on the part of the plaintiff to maintain his view of the case, with an equal number on the other side to flatly contradict them. They are, in fact, hired advocates, and side, of course, with the party which pays them. At the trial there are usually so many models to show and explain, so many witnesses to be examined, that the case generally lasts three or four days, and sometimes longer, at a cost of £1,000, and sometimes even double that amount. Supposing the verdict to be for the plaintiff, it is of no value until the court *in banco* has settled the points almost always reserved, or at any rate the defendant is sure to move the court for a new trial or to set aside the verdict. This involves another trial, *minus* the witnesses, with further fees to counsel, and if the judgment be in favour of the plaintiff again, the defendant may appeal to the Court of Exchequer Chamber. Should the opinion of this court be for the plaintiff, the defendant may yet appeal to the House of Lords; and so prolong the litigation over five or six years. By a singular anomaly of recent origin, although the action at law is to recover damages, in point of fact the jury never assesses the damages, but returns a verdict with nominal damages of forty shillings; and the

real damages are afterwards assessed by an arbitrator, or by a master of the court—a process which involves, as it were, another trial, with counsel again, witnesses again, and seldom accomplished under an expense of £500. In this manner it is not difficult to expend £10,000 on either side; indeed, in some recent cases, such as Bovill's, Betts', and Thomas's, the costs have far exceeded £20,000. In these cases, it need hardly be said, fees to counsel are very heavy, £500 being not at all an uncommon retainer. In America, in a celebrated patent action relating to india-rubber, the leading counsel received a fee of £5,000 sterling. From this rapid, but by no means exaggerated account of what a patentee must undergo who resorts to law for the vindication of his rights, it will be evident that reform in our system of jurisprudence is urgently required. Who is to give us this reform? Will the House of Lords? The House of Lords is led by Ex-Chancellors who were formerly Attorneys-General, with a deep reverence for those intricacies and subtleties of the law which worked very much to their advantage. Bred to the law, they can see nothing but perfection in all its tortuous courses; they are the last persons to disturb a dignified retirement by upsetting all their preconceived notions of the admirable fitness of things as they are. The House of Commons has hitherto yielded far too much to the guidance of lawyers. Successful lawyers predominate in that House. The House of Commons is their stepping-stone to the bench. Mr. Attorney and Mr. Solicitor are all-powerful when law reforms are on the tapis. A layman has no chance whatever of carrying a comprehensive law bill without their concurrence. It is only a short time since Sir R. Malins, the Vice-Chancellor, in open court exclaimed against the iniquities still perpetrated in Chancery, and stated that a lady, the Countess of Mornington, had been deprived of £20,000 to which she was entitled, for the long term of twenty years, while her case had been the prey of lawyers in the Court of Chancery. Nothing but the pressure of public opinion, constantly reiterated, will ever effect a purification of that Augean stable of the law of this land, which is a stumbling-block to foreigners, and an opprobrium to the civilisation of the nineteenth century.

The balance-sheet of the Commissioners of Patents for 1867 shows that the total amount received in fees and stamp duties for patents for the preceding year was £112,843 14s., and from the sale of printed specifications £1,785 6s. 6d.; in all £114,629, which is about the average sum received; but this does not by any means represent the total amount drawn from the pockets of inventors for the protection of their property; for there must be added to that amount the necessary charges of agents for procuring the patents, and for making drawings, together with the preparation of the specification. There are also to be added heavy expenses for foreign patents, for models, and experiments; and if to these again be added the cost of legal proceedings, the total amount expended by inventors annually, in procuring rights and privileges 70 per cent. of which become worthless in three years, and 90 per cent. in seven years, cannot be less than a quarter of a million sterling. Now, whatever prejudicially affects a section of the community may be said to oppress the whole commonwealth. Inventors are, it is true, but a small section of the community, but they leaven the whole mass, and as a class are proverbially needy. To smite them with exacting and oppressive charges, to deny them cheap law and speedy justice, is an injury to the whole manufacturing and industrial population, or rather, to the nation itself. Inventors are the salt of our civilisation: without them, as an eminent writer has said, we should be in the same position as the Chinese. We cannot possibly maintain our foremost place among nations, save by the progressive advances which our inventor shall from time to time make in the Arts and Manufactures. Already foreign competition, even in those manufactures which we had begun to think were exclusively in our own hands, has materially reduced our trade and diminished our profits. How irrational is

it, then, to tax inventors for making improvements so much required, and how absurd to crush the efforts of men, by whose genius, principally, the trade of the country is to be kept going! After removing all obstructions to the free exercise of inventive talent, we ought to place at the disposal of our mechanics the means of acquiring technical education. This might be effected by establishing in all large towns, in manufacturing districts, institutions similar to the *Conservatoire des Arts et Métiers* in Paris. Our workmen are skilful mechanics, but deficient in mental acquisitions. They are, for instance, lamentably ignorant of chemistry. Hence our national falling off in those manufactures which depend for their excellence on the harmony of colours, or the qualities of dyes or water. The English mechanic is not equal to the American in designing a machine, although he may turn out as good a machine after the American model. He does not initiate improvements, but prefers to jog on in the old routine way. This may be due, to a great extent, to the knowledge of the fact that to a poor man a patent is practically prohibited, or, if obtained, practically useless. Hence, while we endeavour to place the means of acquiring technical knowledge within the reach of the industrial population, we must also give them the opportunity of acquiring property in their discoveries and improvements. And this brings us to the consideration of the amendments necessary to render our Patent Laws equitable in themselves, and suitable to the requirements of inventors.

Firstly, then, the Commission for carrying out the Patent Law should be remodelled. The commissioners, instead of being, as at present, all lawyers, should comprise the following scientific men, viz.:—the President of the Royal Society, the President of the Institution of Civil Engineers, the President or Chairman of the Society of Engineers, the Chairman or some member of Council of the Society of Arts, the Chairman or some member of Council of the College of Chemistry, the President of the Royal Academy, and the Presidents of the Colleges of Physicians and Surgeons, together with the Lord Chancellor, the Master of the Rolls, and one acting paid Commissioner, who should devote all his time to the duties of the office, and who might probably be a lawyer. A scientific man in such a position would probably fail to give satisfaction to the bulk of applicants for patents, more especially if the control of the examinations was to be committed to him; he would be continually open to the imputation of being swayed by preconceived prejudices. The Attorney and the Solicitor-General for England, the Lord Advocate and the Solicitor-General of Scotland, and the Attorney and the Solicitor-General for Ireland, ought not to be commissioners of patents, for reasons already alluded to. The composition of a commission including men eminent in Science and Art would of itself work wonders for the interest of inventors. Instead of a few overworked lawyers burdened with the cares of onerous offices, there would be a vigorous scientific committee necessarily acquainted with the wants and wishes, and desirous of promoting the interests, of working men, of manufacturers, and of inventors.

Secondly, the examination system should be adopted, as in the United States. Patents should only be granted on the production of a complete specification, accompanied by a model or specimen of the product, and after an exhaustive search into the novelty of the alleged invention, so as, as far as possible, to exclude all piracies and reissues. It certainly is not consonant with the dignity of the Crown to issue Letters Patent under the Great Seal to any person who chooses to ask for the grant and pay the fees, no matter what the alleged invention may be. There ought to be, for the interest of the public, as well as for the benefit of inventors themselves, some check and controlling power. The commissioners should be empowered by law to refuse the grant of letters patent, subject to an appeal from their judgment to the Court of Patents, which ought consequently to be established. It is a curious fact, but not the less true because curious



ordinary, that a very large number of so-called inventors evince the greatest possible distaste to anything like a search into the novelty of their conceptions. Blinded by self-love or pride, they will not bring themselves to imagine they can have been forestalled; that a full description, almost word for word, identical with their own specification, lies quietly entombed in the archives of the Patent Office, where, if they chose, they might unearth it. Too often worse motives impel persons to procure patents, either as a means of fictitious advertising, or, to speak plainly, to use them as baits wherewith to catch the unwary capitalist. All such practices would be checked by examination and the power of rejection.

Thirdly, the present fees and taxes should be altogether abolished, as more monstrous in principle than the window-tax or the duty on corn. The Commissioners of Patents, in one of their annual Reports to Parliament, were kind and considerate enough to say, that in their opinion the fees demanded were not too high, because they had a tendency to check the taking of patents for useless inventions or for advertising purposes. Better reasoning might have been expected from lawyers of eminence. It may be asked, Is not a fee of £25 enough to prevent the improper uses of patents referred to? and, if so, why tax the patentee £150 more? And, further, why is the inventor of a really good subject to be mulcted in £175, that the quack empiric may be excluded like privileges? Never surely did scholars, men who have studied logic at the universities, propound such bad ratiocination, the very same which in bygone times led to the Test and Corporation Acts, the Penal Laws, and the odious Corn Laws. In dealing with the subject of fees for patents, it should be recognised as a principle that no more should be demanded from applicants for patents than are barely sufficient to pay the costs of the office on an economical scale, and that such fees should be *pari passu* with these expenses. The fee payable on application might at first be fixed at £5, and on grant of the patent £5 more, being £10 in all for a patent of fourteen years. The first amount would amply pay the search, and the total amount would pay the whole costs of the Patent Office (when properly and economically conducted), supposing there were only 5,000 applications annually; but in a very brief period, after the passing of any law which should bring about the changes indicated here, the number of applications would soon equal those made in the United States, viz., 20,000 per annum, and consequently the fees might be reduced still further. The fees in the United States are 35 dollars, equal to about £7 10s. of our money. With these reductions in fees, a more economical spirit in working the arrangements of the Patent Office should be introduced. The expenditure is lavish in the extreme, being about £70,000 per annum. Part of this goes to defray the cost of a Patent Museum, established at Kensington for the benefit of the nurse-girls and children of that pleasant locality. Part of the amount is expended in very handsome compensations to officials whose fees were taken from them by the Act of 1852, and a still larger amount is paid for the very liberal and comfortable salaries which every one appears to enjoy in the Patent Office. Over £30,000 is annually paid to the Queen's printers, for printing and lithographing copies of specifications. This work ought to be thrown open to competition, instead of being monopolised by the Queen's printers; and, moreover, the amount might be judiciously curtailed. However, in spite of all these handsome payments, the surplus income for the year 1866—7 amounted to £42,840 15s. 2d., which figures are worth more than a hundred other arguments in favour of an immediate reduction in the fees. The obsolete antiquated forms and practices of issuing letters patent on embossed parchment with a pendent great seal weighing more than a pound, ought to be relegated to the Vatican, where they would be more in accordance with old types and traditions than in England in the nineteenth century. All the form necessary is that adopted by the French and American authorities, consisting of a printed or lithographed document with an embossed

seal. All else is ridiculous, but at the same time costly, and ought forthwith to be abolished.

Fourthly, the Acts for the protection of ornamental designs and articles of utility ought to be amended, and the alterations might be embodied in a new Patent Act, while the Designs Office might be abolished, and the business transferred to the Commissioners of Patents. The law which first gave protection or copyright to the originators of novel designs when applied to various articles of manufacture has been productive of much benefit to the trade, and of no little service to the morality, of the country. Prior to its introduction piracy was rife, and formed the rule rather than the exception it now does. Several of the categories under which designs are ranged require modification, while many of the fees charged ought to be considerably reduced. The other Copyright Act, which applies to what are called articles of utility where shape and configuration are involved, was intended to alleviate some of the evils attendant on the operation of the old Patent Law; but it is radically inefficient and faulty. Numberless domestic and other little useful articles are from time to time improved, and others are invented to supersede obsolete forms, and in many of these a mechanical principle is involved which cannot be protected by the registration of shape or form. The shape, form, or outward configuration may admit of alteration, while the essential principle of the improvement may be retained. For example, the original inventor of the perambulator, perhaps from want of prescience, but more likely from want of cash wherewith to pay enormous patent fees, registered his idea under the Utility Act, and, of course, as soon as his perambulators became known and appreciated, the whole tribe of pirates was down upon him, and well-nigh crushed him. Legal proceedings he could not take, because the pirates altered their shape from his shape, retaining all other features in the vehicle. Had he taken a patent, he would have made a fortune by this little invention. Again, many of these minor improvements in articles of every-day use are ephemeral in their nature, and fourteen years' protection is not needed for them; nor are they fitting subjects for letters patent, being beneath the dignity of that privilege. Therefore, there should be enacted, in lieu of the Utility Act, a clause permitting of the registration of any minor invention for a period not exceeding five years, and the same protection that is now acquired by patent ought to be procurable by this registration on payment of a fee of £1. The present fee for registering designs for articles of utility is £10. In these days, when an affectation of retrenchment is pretentiously put forward, perhaps some member of Parliament may move for a return showing the amount of business done by, and the cost of maintenance of, the Designs Office, in Whitehall, where there is a registrar with £1,200 a year, a deputy registrar with £800 a year, and a select *coterie* of clerks, &c.

Lastly, there is required to be established a Court of Patents for adjudicating on all questions relative to patent right, copyright, and infringement. All jurisdiction in patent cases should be taken away from the Court of Chancery, and similar powers of granting injunctions should be conferred upon the new court, which in other respects should be constituted in the same manner as the Court of Probate and Divorce, with one judge in ordinary, who should try with or without a jury all issues of fact.

From the judgment of this court there should be an appeal to the full court, composed of two other judges sitting with the judge in ordinary; and appeals to the Exchequer Chamber and the House of Lords should cease. To the judge in ordinary would there be a right of appeal from the judgment of the Commissioners of Patents when refusing the grant of letters patent. It would oftentimes be an improvement in the administration of the law if litigants could dispense with a jury, more especially in patent actions, where, as a rule, the jury, composed of merchants and retired tradesmen, know nothing whatever of the mechanical or chemical subject-matter of the patent, and are fain obliged to sit as dummies and implicitly follow the direction of the learned judge. Another

improvement would be to throw open this court to patent agents, who should be allowed to conduct their clients' cases as solicitors do in other courts. To protect the public against the arbitrary and harassing proceedings of some patentees, it should be enacted that no patentee thenceforth should be at liberty to commence legal proceedings against more than six persons until he had recovered a verdict in his favour in the Court of Patents. A patentee has before now instituted legal proceedings against as many as a hundred defendants, while his own rights were uncertain and undetermined. In a modern instance ninety applications for injunctions were made simultaneously, when the Lord Chancellor ordered all these causes to be brought into his own court, and finding the specification was a badly-drawn one, he quashed the whole of the proceedings. Another clause should prevent patentees from wilfully shutting their eyes to infringements, until such time as it may suit them to pounce upon the unwary purchasers. A patentee has sometimes stood by, and allowed numbers of persons openly to infringe his patent and to put the infringing articles on sale in open market. After this had been done with impunity for three or four years (having in the interim taken note of all users and purchasers), he suddenly took legal proceedings against 150 persons simultaneously, whereby innocent persons found themselves involved in costly litigation, or to avoid it were compelled to pay whatever royalty and costs were demanded. Patentees should have no redress unless they immediately take steps to put down infringements.

Such, then, is an outline of the required reform in our Patent Laws, the whole of which might be embodied in one Act of Parliament, and its operation would entail no extra cost to the Government or country. Such a reform would immensely stimulate trade, and in its future results would be productive of incalculable good to that class which initiates, and to those classes which profit by, inventions.

#### NOTES ON POTTERY AND PORCELAIN IN HOLLAND.

BY MRS. BURY PALLISER.

THE curiosity hunter would naturally expect to find in Holland treasures of pottery and porcelain, for the Dutch were the first, after the Portuguese, to open relations with China, and the porcelain productions of the Celestial Empire were soon made an article of commerce and spread in great profusion throughout Holland.

Coeval with the introduction of porcelain into Europe was the development of the manufactures of the town of Delft, which gave its name to soft enamelled pottery, and for many years supplied all Europe with its products, until supplanted by the hard-paste wares of Wedgwood. Impressed with these historic recollections, we went to Holland, full of high expectations, and were, as we shall show, most grievously disappointed in what we saw.

As regards Oriental porcelain, the Dutchman's sole admiration is for the white with blue decoration—what we generally call Nankin. But then it is of a quality hardly known or appreciated out of the United Provinces: the white so pure, the blue so celestial, the glaze so fine and ivorylike.

In the heterogeneous medley at the Hague, in the Museum called the Mauritshuis, is a large collection of Oriental porcelain, considered to be second only to that of the Japan Palace at Dresden. It is all enclosed in glazed cases, and cannot therefore be closely examined, but it consists principally of the blue and white Nankin—bottles and other such pieces. There are also some jars of large size richly enamelled in colours; and among the smaller specimens are cups with a gold ground and the peach-tree in flower; others of a kind of salmon-coloured crackle or mottled ground, with brown leaves and gilt veins, but no celadon or crackle of the fine colours brought over by Mr. Fortune. There is the figure of a cat, with hollow eyes for placing a light within, like that described by



Father Deutrecolles as used by the Chinese to frighten away mice.

The Mauritshuis also contains some twenty pieces of majolica all jumbled together in the catalogue as, "De la porcelaine ancienne Italienne nommée majolika." Among these is a fine Faenza plate, subject, "The Judgment of Midas:" the rim has a deep blue ground, covered with arabesques and chimeras, separated from the subject in the centre by a yellowish-white band with ornaments "sopra bianco."

There are also in the room of historic relics some of those rude pitchers or canettes of coarse stoneware, said to have been made by the unfortunate Jacqueline of Holland when in the castle of Teylingen, near Leyden, and thrown by her into the moat to transmit her memory to posterity. The tradition is of long standing, and these stoneware jugs, wherever found, are called after the Countess, Jacobakanetjes.

But to return to the blue and white. All the fine specimens have marks beneath: the "Jade" frequently occurs, but what the Dutchman most prizes is the dynastic mark they call the "six characters," which occurs often on pieces decorated with slim, female figures they style "langen Elisen" (Long Elisas), for what reason we do not know; these are in high estimation.

Quantities of Oriental cups and saucers are to be found in every house and at every dealer's. In one of the latter, at Deventer, were two rooms filled with little else.

Tea in Holland is generally served in blue and white upright Oriental cups at the expense of one's fingers, as they are without handles, and the tea is always scalding hot. So far do the Dutch carry their love for the old Oriental type, that cups and saucers are now manufactured at Maastricht, exact copies of the Nankin, some of hexangular form, but all without handles, and most of them with the "six marks" inscribed underneath.

Nankin china is very dear in Holland. We saw, at a private house, a set of jars about 18 inches high, for which their owner had refused 3,000 guilders (£250); and for cups and saucers and other small pieces proportionally high prices are given. In fact, good Oriental of every kind is very scarce and very dear.

The Queen of Holland has some fine tall enamelled jars of large size at her palace called the House in the Wood (Huis ter Bosch), near the Hague.

The Faience of Delft is not generally understood. Like all manufactures, it had its various qualities of ware, and the fine Delft is no more to be compared with the rude, coarse, pale blue plates and jars we are accustomed to call such, than are the finished works of Wedgwood to be classed with common productions of the Potteries.

Fine Delft is remarkable for its delicate, thin, light paste, its glittering enamelled glaze, its rich colours, and, above all, for its artistic painting. Of such there were formerly large quantities in the country. Not only was it to be seen in the houses of the great, but the rich farmers of Friesland and North Holland used to give their orders for pieces to be made for their own use, but of late years the Jew dealers of Amsterdam have ransacked the country, and exported all they could collect to France and England, so there is now little that is choice of this once extensive manufacture to be met with for sale, and not much is to be seen in private collections.

The Queen of Holland has some good Delft in her "House in the Wood;" and Baron von Hardenbrock, in his fine château, Bilioen, at Velp, near Arnheim, possesses some rich specimens painted in scarlet and gold.

At a dealer's at Delft we saw a nice canette of Oriental ornamentation in blue and gold; a puzzle jug, or "Stortebeker," as the Dutch call them, probably the product of Haarlem, and some well-painted blue plates with narrow straight rims, a form distinguishing the Delft-ware from the scalloped edges of Rouen, Moustiers, and Nevers.

It is, however, by its tiles that Delft is most familiar to us, once of such universal application, and still used, not only for lining the walls, passages, and chimneys of houses, but they are even to be found ornamenting the cow-houses and stables. The walls round the furnace used for heating the irons in the torture chamber of

the Prison Gate at the Hague are lined with blue and white tiles; and we saw in the museum at Leuwarden tiles made at Stavoren, in Friesland, which are characterised by always having a ship painted on them, the only subject suggested in this maritime town. The plaque, or large tile, was often ornamented by some of the first artists. William Vanderveelde painted marine subjects, and Jan Steen, Van der Meer, and many others, may be enumerated who made artistic paintings on these plaques. In the Mauritshuis, at the Hague, are two above three feet in length, painted in blue *camilleus* after Berchem and Wouwermans; and Mr. Wix, of Amsterdam, has many other specimens in his fine collection. Blue and bistre were the colours used.

Near the statue of Erasmus, in the marketplace at Rotterdam, is a corner house occupied by a stocking-seller, which has encrusted on the wall a large picture marking an historic incident in that bloody strife which ended in the independence of the Dutch republic from the tyranny of Spain. In the year 1572, Count Bossu, with a band of Spaniards, presented himself at the gates of Rotterdam, and having, by a perfidious stratagem, obtained possession of the town, he gave it over for eight days to the pillage of the soldiery. More than four hundred citizens were massacred. A hosier, named Dominicus, who occupied this house, saved his family and a number of people who had taken refuge there, by an ingenious device. Having placed them all in the cellar, he killed a cat, closed the shutters, left the door of his house ajar, and sprinkled the blood of the animal upon the floor and the steps of the staircase, so that the marauders passing by thought the house had been previously plundered by their comrades, and did not enter. The plaque of *Faience* encrusted in the front perpetuates the memory of the incident by, the guides say, an allegorical design. The allegory is difficult to decipher. In the foreground is a lamb between a fox and a wolf; behind, on one side, a youth; on the other, a stout-looking man; beyond, a gryphon or some other imaginary animal, and a hill, or maybe a town, in flames. The plaque bears the date 1594, and the inscription "De duizend Vreesen" (the thousand fears), by which name the house is still designated.

At the Hague we made a vain search after another plaque, formerly encrusted in the wall of a house in the Ziekie, representing the embarkation of William III., of Orange, with the arms of England, &c., but it was gone, having been carried off by an English collector.

The finest painting we saw in Dutch tiles had also been removed from the wall of a house at Delft. It was a view of Rotterdam, by Bonmeister, an artist of that city of the seventeenth century, famous for his marine subjects. The painting is of considerable size, 5½ feet by about 4 feet, and is composed of 168 tiles, with a border all round of smaller ones. The subject is very well painted in blue of full colour. It belongs to a dealer at Delft, who has also another piece; subject, Diana and Actæon. A canary bird, natural size, in a cage, is often painted on a tile, to hang against the wall.

The potters of Delft early learned the art of modelling from their German teachers. Their figures are generally coarse, but their cows and horses are spirited in design. The former have coverings over their backs, such as the Dutch cows wear when first turned out into the summer pastures, only of bright cashmere patterns, yellow, blue, red, green, and orange; and the horses are often gaily caparisoned, with plaited manes and tails, as we see them represented in the engravings of "Maximilian's Triumph," or in the works of Albert Dürer. The marks on this ware are innumerable. Many are registered in the archives of Delft, bearing the several dates of 1680 and 1764.

The marriage, in 1766, of William V., Prince of Orange and Stadtholder, with the Princess Sophia Wilhelmina of Prussia, is a popular subject on Delft pottery. They are generally represented facing each other, with an orange-branch between them, and frequently an appropriate inscription, or the initials P. W. D. V. (Prins Willem de V.). The same subject was produced in England by the Turners, for the

Dutch market, the interchange of wares between the two countries being then considerable. We have a tea-canister, blue and white, of unmistakable Delft, with this sentiment inscribed upon it:—

"When this you see, remember me,  
And bear me in your mind;  
Let all the world say what they may,  
Speak (sic) of me as you find."

We constantly met, in our tour, specimens of the blue and white Worcester, with crescent mark, and also much of the perforated cream-white ware, no doubt of Leeds, as that pottery was largely exported to North Germany. Some pieces we saw were identical with those in Hartley and Green's pattern-book. Wedgwood occurs but sparingly, and is of high price, though a collector assured us that twenty years back "the cats and dogs ate out of Wedgwood ware."

At Gouda we visited a pipe manufactory. The guild of pipemakers is very ancient; they still hold their meetings in a room of the principal inn, where is a large oak chest, painted with the arms, and containing the regulations of the company. On a board suspended against the wall are inscribed the initials or monograms of all the pipemakers, each manufacturer having his special mark.

We then went to see the process of making the pipes. The clay is rolled up by a boy into a kind of shapeless pipe; a wire is then passed through it, and it is pressed in a double mould of brass, and the bowl hollowed out with a piece of wood. The pipe is next taken out of the mould, and the ragged edges of the bowl trimmed off, and the maker's stamp affixed to the little projection of the bowl. The pipes are then polished with a piece of wood, and packed in seggars, or fire-clay cases, for placing in the furnaces. They vary much in size and form.

Of Dutch porcelain we saw none, except a few blue and white pieces of Loosdrecht (N.O.L.), but we met with no specimen of the Amstel or of the Hague manufactures.

#### THE CLEANSING AT WESTMINSTER.

THE subject of the cleansing of the regal monuments in King Henry VII.'s Chapel, to which we have called the attention of our readers, was brought under the notice of the Royal Archaeological Institute of Great Britain and Ireland on the 2nd of July. Mr. Oldfield gave an account both of the consultations, in consequence of which the tomb of Margaret of Richmond has been cleaned, and of the process employed for the purpose; which was distinctly stated to be nothing but an application of soap and water and ammonia.

The magnificent monument of King Henry VII. has now been examined. It was discovered that, owing to the introduction of four corner plates of iron, which had become resolved into masses of rust of three or four times their original thickness, the marble tomb was being actually rent asunder. It has been necessary to take the tomb to pieces, in order to prevent further damage. The several portions have been washed, and replaced in their position, with joint-plates of copper in lieu of the dangerous iron. The effigies of King Henry and his Queen were removed in the first instance, photographed, and washed. The result is highly satisfactory. No portion of the figures was painted; so that the contrast between the paint and the gilding, which rendered the treatment of the effigy of the Countess of Richmond so difficult, is here entirely avoided. The workmanship of the effigies is of a high order of merit; not equal to that of the earlier figures of Henry III. and of Eleanor of Castille, but superior to that of the monuments of Edward III. and of Richard II. The pillows under the heads are not discoloured; and the great beauty of the effect resulting from that mode of treatment is conspicuous by its absence in this instance. The coat and tassels that fasten the royal robes are very beautifully finished. The gilding is not in all parts perfect, but the contrast of the copper and the gold is not such as to be very unfortunate.



# BRITISH ARTISTS: THEIR STYLE AND CHARACTER.

WITH ENGRAVED ILLUSTRATIONS.

No. LXXXVI.—JOHN PETTIE, A.R.A.



NOTHER artist who has crossed the Scottish border to settle on the banks of the Thames is Mr. Pettie; he has been with us little more than six years, and is still quite a young man, yet has already gained a name and a position unattainable by many even after a long appearance before the public. Unusual good fortune has attended him, but the merits of his productions amply justify the success that has followed them. He was born in Edinburgh, on the 17th March, 1839, and studied when a youth in the Trustees' Academy, then under the direction of Mr. R. Scott Lauder, R.S.A. Subsequently he entered the life-school of the Scottish Academy. At twenty years of age, that is, in 1859, Mr. Pettie exhibited his first picture, 'The Prison Pet,' in the gallery of the last-named institution; in the year following he contributed 'False Dice' and 'Convent Hospitality,' and in 1861, 'Distressed Cavaliers.' It would not be right to apply to the artist, with reference to these pictures, the old adage, "A prophet is not without honour save in his own country," but certainly Mr. Pettie's countryman who wrote the critical notices of the Scottish Academy for our Journal in those three years made no mention of the above works. In 1860 he sent to our Royal Academy 'The Armourers,' a picture of comparatively small size, which we remember as being very carefully

painted, and altogether an attractive composition; and in 1861, 'What d'ye lack, Madam?' which in our opinion showed much clever work bestowed on a subject scarcely deserving of the skill and labour it evidenced.

In 1862 Mr. Pettie exhibited at the Scottish Academy 'One of Cromwell's Divines,' a spirited figure which would have had greater value if more finished. With it was hung 'The Old Lieutenant and his Son,' a picture glowing with colour, and admirably painted. In the same year he sent to Trafalgar Square 'The Sub-prior and Edward Glendenning,' a scene from Scott's "Monastery"—"Father," said the youth, kneeling down to him, "my sin and my shame shall be told to thee. I heard of his death—his bloody, his violent death—and I rejoiced: I heard of his unexpected restoration, and I sorrowed." The allusion is to Sir Piercie Shafton. The incident, as treated by the artist, admits of little expression of character, for Glendenning's back, as he cowers before the priest, is turned to the spectator. But the sub-prior sits drawn up in the full dignity of authority, and his features are stern and uncompromising, evidencing even more than the words he utters the severe rebuke bestowed on the offender.

Referring to Mr. Pettie's contribution to the Royal Academy in 1863, the writer of the notice of the exhibition which appeared in our Journal says, "'The Trio,' three musicians in the street—decided geniuses after their kind—is a work of original eccentricity. This artist should have some good stuff in him." There certainly is some "good stuff" in that picture, which was only the prelude to the development of yet better examples of what the painter had in him. One such, at least, came in the following year, 'George Fox refusing to take the Oath at Houlker Hall.' The contumacious "Friend," whose simple garb and somewhat rough personal appearance answer to the traditional record of him, stands unawed and altogether unimpressed by the appeals of the court, the members of which are represented with a solemnity



Drawn by W. J. Allen.]

BATTLEDOOR.

[Engraved by Butterworth and Heath.

that is almost ludicrous; but there is a sly humour in many of this artist's works. The picture finds its real value in its general design, and in the character of the figures; as a painting it is sketchy: possibly the artist may have worked upon it since it was exhibited. His humorous propensities were specially dominant in 'The Tonsure,' which hung at the same time in the Academy.

But it was in the following year, 1864, that Mr. Pettie emphatically gained the "eye" of the public; his 'Drum-head Court-Martial' was one of the pictures before which visitors to the Academy daily clustered. The subject was a novelty; most persons had probably heard of such improvised tribunals—we were about to write "legal" tribunals, whereas the law has strictly



nothing whatever to do with them—yet few, it may be presumed, by comparison, understood the exact nature of such a "court."

Here it is perspicuously set forth: three stern-looking soldiers sit as judges of the delinquent; the drum, partly covered with a piece of canvas, that once, perhaps, did duty as a tent, serves in some kind as a table; the prisoner, who seems perfectly assured that the prerogative of mercy will not be extended to him for whatever crime he may have committed, stands pale, but not cowed, before the "bench;" while a thickly-banded group of soldiers and camp-followers has gathered to the scene of action, either to take part in, or to witness, the proceedings. There are some passages in the composition painted with remarkable vigour;

others looked unfinished: but the conception of the whole is most striking and effective. The picture brought at least one satisfactory result to the artist, for before the Academy held its next annual exhibition, he was elected an Associate member.

Mr. Pettie's 'Arrest for Witchcraft,' exhibited at the Academy in 1866, bears upon it the stamp of romance, and thereby commends itself independently of its artistic merits, which are great. The miserable and unfortunate old woman who has incurred the wrath of the townspeople, and is being hurried away by two officers of justice; the excitement of the mob that surrounds and follows the delinquent, among which is prominent an ancient dame, who vents her rage upon the prisoner in no measured or



Drawn by W. J. Allen.]

THE REHEARSAL.

[Engraved by Butterworth and Heath.

polite words, could we but hear them;—all these are depicted with a diversity of character and a truthfulness that could only result from close study combined with great manipulative skill.

In Mr. Wallis's "Winter Exhibition" of the same year Mr. Pettie exhibited 'Old Mother Hubbard,' an ancient dame of a type similar to the witch of the picture just spoken of. In the same room hung 'Sir Hudibras and Ralpho in the Stocks,' a humorous and grotesque composition, admirable in its personifications, original in idea and manner of treatment, and altogether characterised by an independence which is always welcome amid so much that is generally but an imitation of another.

There is a strong dash of what, in writing of Mr. Douglas a

short time since, we called the "Scottish school of romance," in Mr. Pettie's 'Visit to the Necromancer,' which, in 1867, was hung in the "Winter Exhibition." Widely as the subjects usually treated by these two artists respectively differ, and different as are their modes of treatment, there is evidently a strong unity of feeling between them: each thinks for himself, but in a way that somehow or other leads to a result not dissimilar. The picture just mentioned would attract by the power with which the painter has presented a scene that in itself is repellent. The necromancer is a swarthy, almost a black, man; he holds a light high in one hand as he draws aside a curtain with the other, as if searching for something that lies in the impenetrable depth of darkness. The



light on the curtain is most brilliant. 'Treasure,' exhibited the same year in the Academy, is another work of the romantic school; it would form a suitable companion to Mr. Douglas's 'Conspirators,' of which we have spoken in our notice of this artist. The heads of the figures in Mr. Pettie's picture are finely conceived and symbolised by character in harmony with their ill designs. 'The Doctor,' contributed to the same exhibition, is a small but very clever work.

In the "Winter Exhibition" of last year was 'THE REHEARSAL,' which Mr. Wallis, the proprietor of the gallery, has kindly permitted us to engrave and introduce here. The picture needs no interpreter; and yet it is impossible to resist pointing out the

inimitable figure of the old ballet-master, as he scans the gyrations of his little pupil, scraping on his instrument, and beating time with his foot. The action of the juvenile dancer may at first, perhaps, appear forced, but the child is on her "mettle," and the approving smile of her preceptor is a stimulus to somewhat exaggerated exertion, even at the sacrifice of acknowledged elegance. But the garret occupied by the *maître* is certainly not the school where we should expect to find the highest order of deportment taught. The picture is one which cannot easily be forgotten by those who saw it.

It is a transition from low life to high life to pass from this picture to 'BATTLEDOOR,' engraved on a preceding page: the scene



Drawn by W. J. Allen.]

PERSUADING PAPA.

[Engraved by Buttersworth and Heath.

is a terraced lawn adjoining some stately mansion, of which the players and spectators are probably the occupants. The two females engaged in the game move, to judge by their costumes, in different ranks of society, the furthestmost looks like one of the superior domestics, perhaps the other's *filie de chambre* and *confidante*, whose services she has enlisted on the occasion. The *mise en scène* is capital throughout, notwithstanding a little affectation on the part of the long-robed damsel.

Mr. Pettie assuredly was in a hyper-humorous vein when he gave the title of 'PERSUADING PAPA' to the subject of our third engraving. What those ladies, not very juvenile, are soliciting with so great earnestness is beyond our conjecture. We must

take the picture as it is presented to us, accepting it as a work of high merit, though unable to offer a definite clue to its real meaning. The composition looks like a page from Molière. We are indebted to Mr. McLean, of the Haymarket, for permission to engrave it.

Space precludes any comment upon the three pictures contributed by this original and attractive artist to the Royal Academy Exhibition of last year.

Mr. Pettie gained the first step in Academic honours at a very early age: he may wait patiently for the higher degree, yet he is assuredly on the road to be ranked among the foremost of our *genre* painters.

JAMES DAFFORNE.



## THE COUNTRY OF TITIAN.\*

TITIAN, whose name is originally given by Italian writers, was Vecelli Tiziano da Cadore, was born in a house that, from well-authenticated records, yet stands in Cadore: It was not till he had reached his tenth year that his uncle took him to Venice, and placed him successively under Zucchi and the two Bellinis. Cadore is a small tract of country, eighty-six miles from Venice, lying deep in the midst of an Alpine mountain-land. "The district," says Mr. Gilbert, "is full of beauty and grandeur, but of the numerous tourists who worship Titian in the fair city of the sea, few know anything of Titian's country." It is to draw attention to the locality that Mr. Gilbert has undertaken the task of writing its history and describing its beauty, for he remarks:—"The charm is due to a touch of Italian softness tempering Alpine severity and Dolomite grandeur. The interest centres in Titian."

This great master of the Venetian school is known most popularly as a painter of history and portraits; the beauty of his landscapes is lost upon those who are attracted only by his figures; and yet, whether the former predominate or are only subordinate to the latter, they are always treated in the grandest and most picturesque manner. "The scenery of Cadore and its neighbourhood inspired his landscape; its remote villages still treasure in their churches relics of his pictures; its annals supplied him with the subject of one of his greatest, though, as it has perished, one of his least-known compositions; while to us they curiously illustrate the life of a small mountain republic from the earliest time."

The picture here alluded to as lost was the 'Battle of Cadore,' burnt, in 1577, when a large portion of the Ducal Palace, Venice, was destroyed by fire, with numerous paintings of inestimable value "by the greatest masters of that great age." It is singularly unfortunate that within the last few years another of Titian's masterpieces, his 'Peter Martyr,' should have shared a similar fate in Venice. The 'Battle of Cadore' was destroyed the year following the painter's death. "During the forty years of its existence it was a favourite subject with students of Art, and its destruction was reckoned one of the most deplorable results of the fire."

As the subject of this picture—of which an engraving exists by Baptista Fontana, who was contemporary with Titian—has, even till very recently, been matter of dispute, Mr. Gilbert has devoted an entire chapter and part of another to its identification, to the history of the engagement, and its results as affecting the territory on which the battle was fought. Comparing the remarks of those who have described the conflict with the composition itself, he seems to have clearly established its identity. The whole of this narrative is singularly interesting. At the somewhat recent sale, by Messrs. Sotheby, of Dr. Wellesley's valuable collection of ancient drawings and engravings, an impression of Fontana's plate, with two drawings, one a battle-piece, and the second a study for one of the figures in the other, were offered for sale. The engraving was properly described in the catalogue, but the "far more interesting" pen drawing was only noticed as "a spirited battle-piece, with a soldier pointing a gun;" while the second drawing, that of a soldier falling from his horse, "appeared," says Mr. Gilbert, "under the amazing title of 'The Conversion of St. Paul.'" None but the keeper of the prints in the British Museum was keen-sighted enough to detect their importance, but as he could not obtain in time the necessary authorisation for their purchase, Mr. Gilbert, who also knew their value, was able to secure the whole three for a very moderate sum. The fact was, he had seen the drawings during Dr. Wellesley's lifetime at his house, who, when placing them before him, said—"Here is the original design for the Battle of Cadore;" and adjusting the other by its side, remarked—"This is a study for one

of the horses." Mr. Gilbert has introduced a fac-simile of the "battle-piece" into his volume.

But, we are almost losing sight of the book itself, the chief object of which is to trace the influence of the country upon the life and genius of Titian. Commencing the narrative with the artist's house in Venice, he proceeds to describe the journey from the city to the Cadore country. In the following chapter he writes of Titian among the mountains; two chapters are respectively devoted to Cadore as it was, and as it is; these are succeeded by others relating to the battle of Cadore, and to descriptions of the country and its vicinity; and the last chapter treats of Cadore as the cradle of Landscape-Art, with some general remarks on the works of the painter to whom it gave birth.

It is quite evident the author traversed the region with a vivid recollection in his mind of many of Titian's pictures wherein landscape is introduced; and he appears sometimes almost to identify the very spots from which the painter made his sketches: a large number of illustrations, drawn with a pen upon stone, are given, to aid in proving the localities. Pleasant it is to journey with him, step by step, from the place of Titian's triumphs in Venice to the home which, during the life of his father, the painter visited annually, when he was not engaged on works at a far distance, now passing through verdant valleys, now climbing mountain-paths, or lingering in quiet villages and mediæval churches, where occasionally may be seen some evidence of the master's genius; for his "foot-prints" are recognisable, not only in the great picture-galleries of the world, but sometimes in localities comparatively secluded, where they are venerated, if not estimated at their true value. Mr. Gilbert is not a mere guide-book maker: he writes lovingly and appreciatively of this comparatively unknown region; and of him with whose glory it is so intimately associated; and he takes leave of both in the following eloquent strain:—

"Il divino Tiziano! It is a title which, if often lavishly and therefore undeservedly bestowed, a true instinct has, nevertheless, confined to those only who, in whatever manner, respond in spirit to the Divine Presence brooding in the realm of Nature. It is denied to the general or statesman, the man of action in the affairs of mankind; it is accorded to the poet or the artist, the man of meditative thought and utterance. Great among these, Titian is thus 'divine,' and surely it is more fitting to bid him farewell here from the summit of Monte Zucco, than before the marble pomp of his tomb in Venice;—here, in his native Cadore; here, where at this evening hour the purple Pelmo, and the saffron sky, and the crimson cloud glow with his own colours;—here, where no sound reaches, except the faint notes of some village vesper-bell telling of a sorrow and a destiny that explain something to our hearts of Nature's pathos and mystery—a mystery and a pathos which this Son of Cadore was the first to bring within the domain of Art."

Mr. Ruskin puts Titian at the head of romantic landscape-painters: Mr. Gilbert says, "He saw, he felt, in advance of the age." . . . Tintoretto, no doubt, possessed a very similar apprehension of Nature; but his tempestuous spirit shows itself in his works in striking contrast with the profound serenity of Titian. Ignoring the claims of the later leaders of Italian landscape, Poussin, Claude, and Salvator Rosa—he makes no mention of the Dutch and Flemish painters—to be considered true worshippers of Nature, so far as regards poetical rendering, he pays our own school the compliment of saying—"Titian finds his true followers at last among the nature-loving painters of our northern isle." Few, it may be presumed, would dispute the correctness of the remark.

We thank Mr. Gilbert for a volume which has afforded us so much pleasure and instruction. Written without any affectation of connoisseurship, and yet with a knowledge of the Art to which it immediately refers, and with a feeling sensitive to the beauties of the romantic land of Cadore, it must prove to many a deeply interesting, and therefore a welcome book.

## SELECTED PICTURES.

## THE SCHOOL OF SOULTAN HASSEN.

F. Goodall, R.A., Painter. F. Goodall, Engraver.

It would be difficult to point out one of our living painters upon whom foreign travel has had a more marked influence than is shown in the works of Mr. Goodall. In the "Lecture Room" of the Royal Academy there hung this season a series of admirable sketches made by him in Egypt during the years 1858 and 1859. In these were seen the first-fruits of what, during a period of nine or ten years, have grown into a large and rich production of Eastern pictures. The change from the earlier to his later style has been complete, and the reputation he had acquired in the former is immeasurably increased by the latter. It was a wonderful transmutation from his first period to his second. Prior to the dates just stated he was known as the painter of Irish and Norman scenery, of English genre, with, occasionally, a historical work; among which were, notably, 'The Holy Well,' 'Irish Country,' 'The Irish Piper,' 'Connemara Market Girls,' 'The Fairy-struck Child,' 'The Angel's Whisper,' 'La Fête de Mariage,' 'Le Bon Cœur,' 'The Fair of Fougères,' 'The Conscript leaving Home,' 'The Irish Soldier,' 'The Wounded Soldier returned to his Family,' 'The Village Festival,' 'The Departure of the Emigrant Ship,' 'Hunt the Slipper,' 'Raising the Maypole,' 'An Episode in the Happier Days of Charles I,' 'The Swing,' 'Crumer at the Traitor's Gate,' &c., &c.;—works that found their way into the best collections, and many of which have been engraved in the *Art-Journal*.

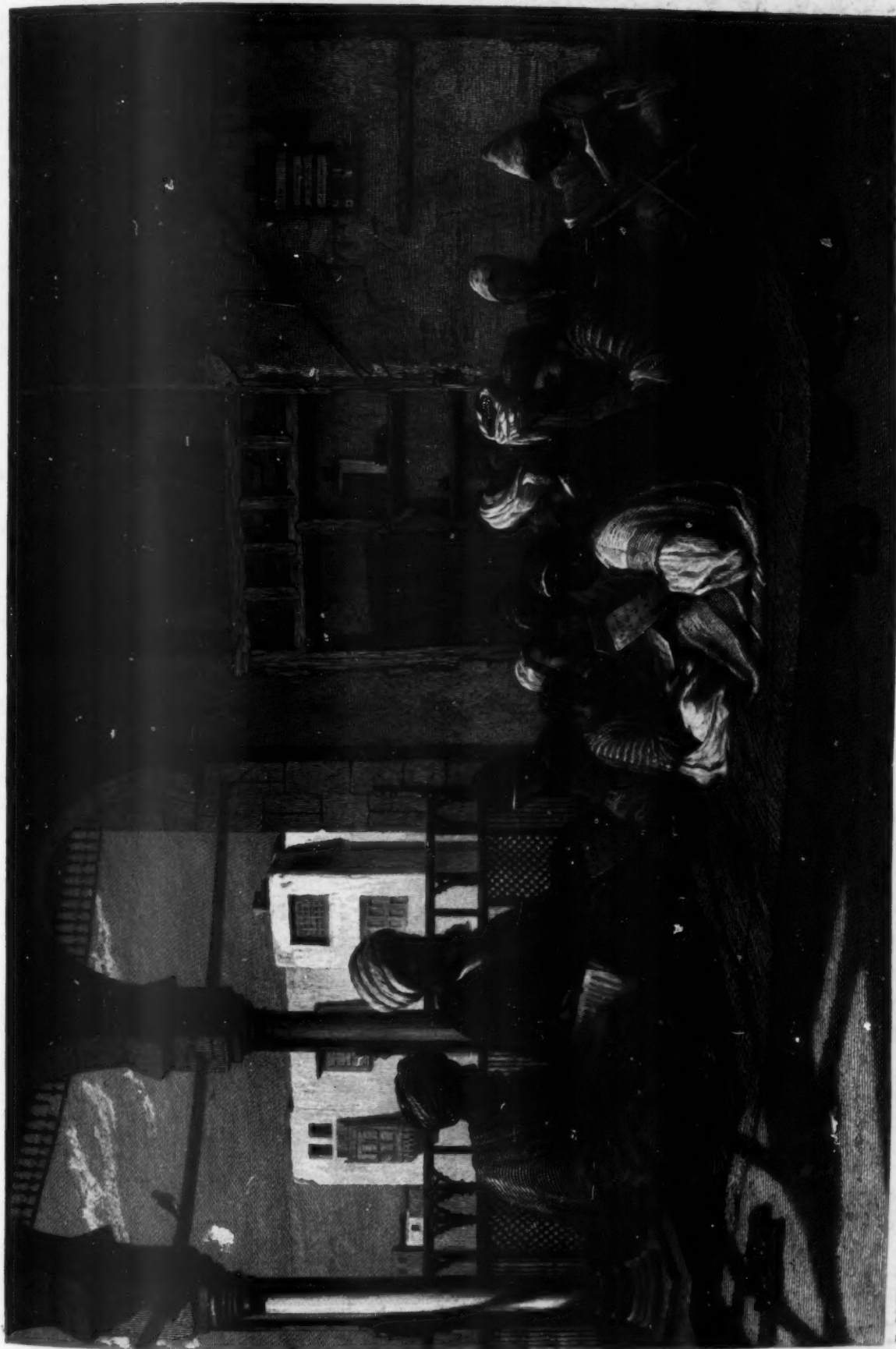
Then, in 1860, came the first of those Eastern subjects to which the artist seems to have subsequently limited this pen almost strictly. 'Early Morning in the Wilderness of Shur,' 'The Zuala Gah, Cairo,' 'Return of a Pilgrim from Mecca,' 'The Opium Bazaar, Cairo,' 'An Egyptian Tambourine Girl,' 'The Nubian Coffee-bearer,' 'The Palm Offering,' 'The Song of the Nubian Slave,' 'The Messenger from Sinai at the Wells of Moses,' 'The Rising of the Nile,' 'Hagar and Ishmael,' 'Deborah,' 'Rachel,' &c., &c. These pictures have placed Mr. Goodall among the first of our living painters, especially as a colourist. Two of his latest works, 'Mater Purissima' and 'Mater Dolorosa,' are examples of what is called Christian Art that we have rarely seen surpassed by any English artist of our time.

'The School of Sooltan Hassan,' exhibited in 1861, is a novel subject capably rendered. About a dozen young Turkish urchins, bare-footed and with legs crossed, are squatted before the "Zemin" — him with the open book on a stand. We know not whether they have "Government school-inspectors" in that country; if so, the other adult must assuredly fill the office, for the "boys" are evidently on their good behaviour, and are most intent on their books. A kind of examination seems to be going on; one little fellow appears to be undergoing the process. It is a well-conducted school, which puts to shame some of those Mr. Webster has shown us in years gone by; and it may fairly be presumed that all of Sooltan Hassan's scholars are determined to gain prizes.

The group of figures is well arranged, and the heads are carefully studied. We may note that the engraving is by the artist's father, now a true veteran in the practice of his Art.

\* CADORE: OR, TITIAN'S COUNTRY. By Josiah Gilbert, one of the authors of "The Dolomite Mountains," &c. Published by Longmans, Green, & Co.





F. GOODALL, R. A. PINTY

E. GOODALL, SCULPT

THE SCHOOL OF SOULTAN HASSAN.

LONDON VINTAGE & CO





THE  
SOUTH KENSINGTON MUSEUM.CHAPTER VII.  
BOOK-BINDING.

Those products of the Art of the bookbinder which are to be found displayed at South Kensington belong, in most cases, to the Art-Library, and are exhibited in the Museum proper only as loans. Thus the collection of books, which are valued solely, or principally, for their binding, is not very large. Specimens, however, are to be found of the most rare and precious character, as well as illustrations of the exquisite French and Italian binding of the sixteenth century, and of later, and less delicate, workmanship. The literature of the subject, although not very voluminous, sheds abundant light both on the history and on the practical detail of the Art of the bookbinder. The splendid "Monumenta Inédites" of M. Libri contains, moreover, such faithful illustrations of rare and costly volumes as to enable the student to grasp a very full knowledge of this interesting subject.

The craft of the bookbinder has always formed a species of adjunct to literature. When rolls of papyrus, such as are disinterred from the buried cities of Campania in the form of charred sticks, or truncheons of blackened wood-cinder; or when *colomina*, or large cylinders, of parchment, like those which, Josephus tells us, so excited the admiration of the Second Ptolemy, were the vehicles of written record, the preparation of an outer sheet of bark, or wrapper of skin, with perhaps the initial word of the contents written on the back, formed but an inferior portion of the labour of the scribe. Earthen vessels, covered with a lid of the same material, and resembling the bread-pan of a thrifty English housewife, formed the book-cases in which these rolls were preserved. The contents of the volumes were, in early times, written without any break between the words, in one fair unbroken stream of thick black letters, Phœnician, uncial Greek (the brother of Phœnician), square Hebrew, or Coptic, which bears to Greek the same relation that Gothic bears to Roman. Older than parchment, which was named, as is well known, from Pergamus—but far less ancient than papyrus, loaded with cartouches of kings, lists of dynasties, prayers for the dead, and weird chronologic notations—were the *terra cotta* books of the Assyrians. These included, not only the purse-like forms of legal record which are to be found in the British Museum, but actual diptychs, or folding two-leaved book-covers of baked clay, with thinner leaves of the same material, marked, or to be marked, with those strange arrow-headed or wedge-shaped characters, which are now finding their long-silent voice.

This Assyrian form of book is continued in the Roman diptych, a pair of jointed-book-covers, protecting the waxen tablet on which notes were made with a style, until the memoranda became so numerous that it was necessary to make *tabula rasa*—to smooth the wax and begin again. Of these we have not a few examples in ivory—the more numerous wooden cases proving far more destructible. These ancient relics blend with the threefold form of the triptych, which was rather a portable chapel, or altar, than a book. In the Vatican library is an ivory diptych of the Consul Boetius, which is referred to the date of his consulship, A.D. 487. Of the collection of these objects at South Kensington it is our purpose to speak under the head of Ivory Carving. Portions of wooden table books of Roman origin are to be seen in the Guildhall Museum.

For books of rare value, caskets of the precious metals are used as receptacles. The *auri sacra fames* of barbarian conquerors has proved more destructive of the imperishable, but precious, metals than did even the tooth of time to covers of less intrinsic value. We know that the Gothic Gospels, written by Ulphilas, A.D. 370, were known as the silver book, from the material of the binding. About 508 the Emperor Justin presented to Pope Hormisdas a copy of the Gospels bound in plates of gold,

enriched with jewels of the weight of fifteen pounds.

The Gospel on which all the kings of England, from Henry I. to Edward VI., took their coronation oath, was among the treasures at Stowe. It was buried in oak boards, an inch thick, with bosses and clasps of brass. It contained a crucifix within the left-hand leaf, and, when opened on the occasion of the solemnity for which it was used, it was this symbol which was kissed by the sovereign. The Bedford missal, presented by the Regent Duke of Bedford to King Henry VI., was a splendid specimen of ancient binding in crimson velvet and gold.

With the invention of printing a fresh impulse was given to the Art of bookbinding, which then came to be considered as a department of the business of the printer. The commencement of the labours of Caxton dates in 1473. In 1477 his press was set up at Westminster. Costly binding was not grudged for his "diabolically" multiplied *fac-similes*. In the wardrobe account of King Edward IV., A.D. 1480, is found an entry of the disbursement of V.D. for "blac papir and nailles for cloyng and fastenyng of divers cofyns of fyrr, wherein the kinges books were conveyed." But for "bindyng, gilding, and dressing of a book called Titus Livius," no less than "xx s." was paid. And this was for labour alone; silk and velvet, gold and other costly materials, being all set down in the items of expenditure. Considering the proportionate value of money in the fifteenth century, Livy was royally cared for. But the calligrapher was not at once driven from the field by his rival. The secret communicated by the Devil to Dr. Faustus may not, after all, be quite original. Printing was four thousand years older than Caxton. Nebuchadnezzar, printed, and we have the proofs, in the printer's, as well as in the lawyer's, sense of the word. The use of pigment on the stamp was the great step taken in the fifteenth century. The old mode of printing by actual depression was transferred to the binding, and paper books thus became cheaply produced. But beautiful MSS. were not only still prized, but still written. In 1492 we find thus reproduced a copy of Josephus, which, bound in red and gold, and bearing the arms of Leo X., is one of the most magnificent specimens of the early bookbinder's Art.

Vellum and calf binding, though older than printed books, were soon considered as the appropriate covers of these cheaper vehicles of learning. A MS. copy of St. Jerome's "Epistles," "liberligatus Oxonii, in Castrete," is cited as the earliest dated bound book, being stamped with the date 1467. A century later leather was in common use for binding, as we find from Chaucer's "Assembly of Fools," dated in 1530.

"Theye booke they lay up till the lether moules."

Stamped vellum was introduced into England about the close of the fifteenth century, plain vellum about its commencement; the use of the "forrel," or plain cover overlapping the edges, being then common. In 1466 the famous Mazarin Bible was bound in stamped calf. In the time of James I., in England, morocco was introduced. In 1662 we find the Bishop of Durham paying £100 for binding a book. Silk and velvet, vellum and leather, were all employed in the fourteenth century. The libraries of Henry II., of France; of his father, Francis I.; of his son, Francis II.; of Louis XII., and of Pope Leo X., were enriched by the most costly bindings. Few things in the history of Art are more interesting than the appearance, on the binding of books destined for the legal libraries, of the peculiar style of ornament used in the decoration of the famous Henri Deux ware. On a volume belonging to the very Artus Gouffier, Grand Master of France in 1622, in whose château the *Orion faience* was fabricated, is to be seen a terminal figure in the exact style of those which adorn some of the standing pieces of that mysterious pottery, with the ciphers, and interlaced crescents of the King and Diana of Poitiers, and the motto, *His terminis hæret*. An Apian bound for Henri, Duc de Guise, called *le Balafre*, in 1644, is remarkable for the indication of the true tinctures of the arms of Lorraine by the hatching now in use, which is thus carried back to an early

date. One of the seven copies of the indenture between King Henry VII. and the Abbot of Westminster is figured by Libri, as bound in blue velvet, with a rose in the centre, surrounded by four portcullises as separate embellishments. In France, in Italy, and in England, the sixteenth century teems with examples of sumptuous and exquisite binding.

The examples of bookbinding which are displayed in the cases of the Museum, although not very numerous, are yet such as to enable the workman who studies them to form an adequate idea of the perfection to which his predecessors, especially the great artists of the sixteenth century, have attained. The finest specimens are those of silver binding, or the modification of the ancient form of the casket, designed to hold a manuscript under lock and key, into that of a case which allows of the examination of the pages without removal from the protection of the cover. Of these, one of the first that demands attention is the gilt metal cover of the MS. obituary of a religious house (No. 8880-'63), German work of the twelfth century, which is decorated with *champlevé* enamel, and set with engraved gems and cabochon crystals around a group of two saints in *repoussé* in the centre. This fine old record was purchased for £84. Another very valuable specimen of this kind of book-cover is of Limoges *champlevé* enamel, with a figure in relief of Christ, surrounded with the symbols of the evangelists, a French work of the thirteenth century, purchased for £44. A very good bit of Italian silver-work forms the cover of an English Prayer-book, being chased with a small ornament, having on the back a youthful figure among flowers. The sides are adorned with medallions of the Annunciation and the Nativity.

An extremely delicate specimen of perforated silver-work is the binding, stated to be contemporary, of a German 12mo., dated Nuremberg, 1704, the filigree-like decoration overlying oak boards; the edges of the book being gilt, and the clasps of perforated silver (No. 9032-'63). Another excellent piece of work, also from Nuremberg, of the seventeenth century, is 1603-'55, a book-cover of silver, perforated and chased with cartouches and scrolls. Rather later in date, A.D. 1731, is a German service-book with contemporary binding; the sides being silver, with scroll ornament, and the sacrifice of Isaac and the Crucifixion in *repoussé*. A Dutch book-cover, silver gilt, in arabesque open-work, about 1670 (No. 2639-'65), is very fine, although, unfortunately, imperfect.

Velvet binding, objectionable as it is from its perishable nature, is the most splendid garb in which a book can be arrayed. Less intrinsically valuable than silver, it is far more agreeable to the touch, and better adapted to luxurious refinement of taste. An example of this sumptuous binding may be seen in the "Handt boeck der Catholicken," a Flemish work, dated in 1614, bound in pale blue velvet, with raised embroidery in gold and silver threads, with a monogram beneath a coronet on each side (1196-'64). Another is a German binding in black velvet, embroidered in gold thread and spangles, the edges gilt and gaufré, dating in the seventeenth century. A Dutch Bible, dated 1666, bound in crimson velvet, with borders, corners, rosettes, and clasps of open-work silver (124-'64); another, dated Leyden, 1699, with an embroidered binding of gold thread on maroon-coloured ground, surrounding a medallion, nearly effaced, showing the story of Job in delicate embroidery, and a New Testament and Psalter, also Dutch, date 1594, bound in white silk, embroidered with coloured silks and seed pearls, with a medallion on each side in silk embroidery, are rare and beautiful specimens of an Art now almost lost.

The most highly-prized style of binding in leather, known by the name of the nobleman, the books in whose library bear the hospitable motto, "J. Grollieri et amicorum," is represented, but not very fully. Very interesting, with reference to this description of work, are the Florentine portfolios (7776-6-'63), with bands of leather strap-work, which appear to have been the mode of fastening that was imitated by the white inlaid scrolls of the later



artists. To this part of the subject, however, as well as into the bibliography of bookbinding, the limited space at the command of the writer forbids further reference in the present article.

F. R. CONDER.

#### DEPARTMENT OF ART AND SCIENCE.

The conversation which took place in the House of Commons, on the occasion of moving votes for £361,434, in support of several institutions devoted to the education of the people in Art and in Science, seems to offer fair promise that we are advancing towards a period when a Chancellor of the Exchequer would feel as much ashamed to confess his ignorance of English grammar, or of commercial arithmetic, as his want of all knowledge of Art. The general tone of the speakers was such as to remind one of the praiseworthy declarations of some of the old school of manufacturing magnates. "I never had any education myself; I feel the want of it; and I am determined that my children shall not suffer from the same disadvantage." This view of the case, let us remember, is far more satisfactory than one which very generally preceded it. "I have got on without no education myself, and I don't see why my lads should do any different."

For the salaries and expenses of the Science and Art Department the sum of £232,253 was agreed to, being an increase of £13,423 over the vote of last year; of this, in round numbers, £7,000 was for the Edinburgh Museum, £15,000 for Dublin Institutions, and £20,500 for the Geological Society. £41,430 is the exact vote for the expenses of management of the South Kensington Museum; £24,000 for the new building for the school of Science on the adjoining site; and £24,647 for purchases. A portion of the latter sum, however, was only a re-vote of money granted, but not expended, in former years, a somewhat clumsy mode of proceeding, which, in the absence of anything like what our French neighbours call a rectificative budget, has probably a more direct tendency to produce waste than any other feature of parliamentary government. In every department—we speak to some extent from definite personal experience—the desire to expend, within the year, the sum actually voted, is stimulated by the fear that otherwise it will be "lost;" that is, *not spent*, and unavailable by way of being carried over as a credit. To spend every penny voted thus becomes, if not a point of honour, at least a *desideratum* in every branch of our civil and military service. It is not an inappreciable item in the cost of our institutions. Thus, in asking for £24,000 for purchases in connection with the Art Museum, Mr. Forster is careful to state that some £8,000 of the sum is a re-vote.

Expressions of regret were heard from several members as to reductions in the sums set apart for educational purposes. Lord H. Lennox, remarking on the fact that barely a quorum of members was present, notwithstanding the numerous speeches made last November as to the vital importance of the question of education, regretted that the expenditure for circulating articles from South Kensington through the provincial museums and schools had been reduced from £4,000 to £3,500. Another member complained that while £130,000 was granted for universities, colleges, learned societies, museums, and kindred purposes (of which England receives £36,000, Scotland £46,000, and Ireland £48,000) not a shilling of this sum was allotted to the great manufacturing districts of the North.

Dr. Lyon Playfair availed himself of the occasion to refer to the origin of the present movement in technical education. It had become evident, from the position held by England in the French Exhibition, that this country was falling in arrear of the progress of the Continent in instruction in Science and in Art; and that, unless vigorous steps were taken, our manufacturers would soon be distanced in the race of industry. A national conference was held, and Government was appealed to, to found institutions for technical instruction. The late Government took an enlarged, comprehensive,

and wise view of this vital question, and decided that greater advantages would result from the development and supplementing of existing institutions than from the creation of new centres of technical instruction. It was not from mere theorists that the call for Government action emanated. Mr. Whitworth was an example of how nobly a practical man could back his own opinion. Manchester had subscribed £13,000 to found a professorship of engineering, and £54,000 for a scientific college. The present Government, led by their notions of economy, had discouraged this local effort. The late Government, on the raising a subscription of £100,000 by Glasgow, had aided the effort by granting an equal amount. The present action of the Department of Science and Art only showed what might be done, if we were to set to work in earnest—it was like that of a scarifier, which scratched the surface of the earth, not like that of a plough, that entered deeply into the soil, and produced crops fit for the support of the country. Switzerland, the most economical country in the world, spent one-third of its whole taxation on education. Ireland, with all her great natural wealth, had but one staple industry, that of flax. Science is no longer an unrecognised power; and the country that neglects its culture must be vanquished by her rivals; and her leaders will be censured by posterity for their want of forethought and of patriotism.

The numbers of schools and of scholars aided by the funds of the Science and Art Department are such as to justify the friends of technical education both in their satisfaction that improvement has been attempted, and in the regret that the attempt should be strangled by a wastefully false economy. 103 schools have been aided in 1868, containing 18,475 scholars, being an increase of 5 schools and 1,134 scholars over 1867. The night-schools had increased in the same time from 92 to 130; the scholars in them from 2,553 to 4,571. The schools for the poor in which drawing is taught have increased from 588 in 1867 to 778 in 1868; the scholars learning drawing, from 79,411 in the former year to 93,713 in the latter. In accordance with this improvement, the payment to teachers on results, which last year amounted to £18,900, would in the present year reach the figure of £26,000. The students under instruction in May, 1868, in the Science schools aided by Government, were 15,000. In last May the numbers were 25,000; and the number of students who came up for examination has risen from 6,800 last year to 13,000 in this.

Mr. Forster called attention to the small sum which the Art-school at South Kensington is costing the country. The grant made to that school this year is only £3,900 (as against £4,600 last year), and of that amount the sum of £2,000 is for the maintenance of students from local schools. The School of Naval Architecture, which to some extent is self-supporting, costs £2,515. The School of Chemistry, £750; the School of Mines, £10,063. This last-named institution is not, as its name would imply, a mere school for teaching mining, but a most excellent School of Science, and has connected with it some of the best professors in the country.

There can be no doubt that the concentration of the last-named schools, now scattered over different parts of London, would lead to the formation of a noble school of Science, which would serve as a training school for masters—a real English Polytechnic College. The late Minister of Public Education in France, a man whose works form text-books of instruction throughout that country, proposed an international exchange of men who were undergoing education to fit them to become teachers; so that each might learn to speak the language, and to comprehend the wants, of his temporary foreign home. Germany has accepted the proposal. What is the reply from England? It is, that we have no teachers available! Can any more positive and irrefragable evidence be asked as to the fact, that we are as yet but learning the very rudiments of national wisdom—but clearing the ground on which to lay the sound basis of a comprehensive technical education?

#### REPORT OF THE SCIENCE AND ART DEPARTMENT.

The sixteenth Report of the Science and Art Department of the Committee of Council on Education, dated 6th of May, 1869, has just been issued, with a copious appendix of 450 pages. Full information as to the state and the progress of the various Science and Art schools, the prizes distributed within the year, the cost of the establishments, the aid given by Government, and the general educational movement of the country, as well as of the Scottish and Irish institutions of a cognate character, are to be found in these closely-printed pages. No fewer than twenty Science Reports, from the different heads of departments at the South Kensington Museum, are also printed; and lists of the donations received and purchases made within the year are included in these valuable Reports.

The number of individuals instructed in Science within the twelve months covered by the Report has reached 21,000, and 117,000 in Art. There have been 43 students at the Royal School of Naval Architecture, 12 regular and 102 occasional students at the Royal School of Mines, and 85 students at the Royal College of Chemistry. At the evening lectures the total attendances numbered 2,761.

At the Royal College for Science in Ireland there were 18 students, and 2,178 persons attended the various lectures delivered during the year in connection with the department in Dublin. The total number of persons who have received direct instruction, as students or by means of lectures, in connection with the Science and Art Department, is about 146,700; a number exceeding that of 1867 by 23,300, or nearly 17·9 per cent.

The total number of persons who have visited the museums and collections under the superintendence of the department is 1,681,866, being an increase of 276,481 (or 21 per cent.) on the number of the preceding year.

The number of persons who have made use of the Educational and Art Libraries of the South Kensington Museum, and the Library of the Royal Dublin Society, was 37,929; being an increase of 5,264 on the preceding year.

The attendance on the various Local Art and Industrial Exhibitions to which objects were contributed from the South Kensington Museum amounts to upwards of 290,000, against 62,300 in 1867.

The expenditure of the department during the financial year was £198,701, 5s. 11d. In the preceding year, 1867-68, it was £179,864, 6s. 1d.

#### PERPETUAL INTERNATIONAL EXHIBITION.

We are enabled to state that the Commissioners of the Exhibition of 1861 have at length resolved to carry out a portion of the design of the Royal Founder which has hitherto been unaccountably neglected.

That memorable and unrivalled collection of the wonders of industrial Art was the development of the central idea, which originated in the mind of the Prince Consort, that the best service which could be rendered to England would be to apply Fine Art to manufacture. As at once an encouragement and a means of education to the Art-workman, it was therefore thought desirable to invite a competitive display of the productions of foreigners, together with those of our own countrymen. Unexampled success crowned (after more than one very narrow risk of utter failure) the patriotic enterprise; and a new epoch of English industrial Art dates from 1861.

Twenty years from the date of the stately opening of the first Palace of crystal and of iron, it is directed that an International Exhibition shall be opened on a more permanent basis. That the triumph of 1861 should have no lasting sequel; that when, in punctilious good faith, the glittering edifice had been swept from the park, it should have no permanent outgrowth; or that spasmodic and irregular outbreaks of the passion for exhibitions, at Paris, Dublin, Manchester, Cork, Bombay, or London itself, should be the only result of the great success of



the initial attempt, was never contemplated by the lamented Prince Consort. A constant means of ascertaining, from time to time, the progress, both actual and relative, of British and foreign industrial Art, was contemplated in 1851. We rejoice to find that steps are being taken to fulfil this intention.

Her Majesty's Commissioners for the Exhibition of 1851 announce that the first of a series of Annual International Exhibitions of selected works of Fine and Industrial Art will be opened in London, at South Kensington, on Monday, the 1st of May, 1871, and closed on Saturday, the 30th of September, 1871.

Foreign nations are thus again invited to exhibit their productions in London. But the invitation is more select, and will be more strictly limited, than on former occasions. It is only the most excellent foreign products we now seek to attract. Foreign Governments will be invited to select, by their own appropriate methods, such of the productions of their own citizens as they desire to send to England as representative of their industrial excellence. A certain space will be allotted to each exhibiting Nation, and English Commissioners will select, from the articles indicated for their choice, a sufficient number of the best to be effectively displayed in that allotted space.

There will be no prizes; but a certificate of having obtained the distinction of admission to the Exhibition will be given to every exhibitor. Each foreign Country will be free to accredit an official reporter for every class in which objects made in such Country are exhibited, and reports on each class of objects will be published by the 1st of June, 1871. A catalogue will be published in English; but any foreign Country will be at liberty to publish a catalogue in its own language.

To give at once unity and variety to the Exhibition, to economise space, and to keep the interest of the public continually whetted, it is intended to distribute the whole group of subjects fitted for exhibition into ten distinct categories, or, as they will no doubt hereafter be called, Years. 1871, for instance, will be an exhibition of objects of Fine Art, properly so called. All the other important classes of objects, which may be readily understood by a glance at the catalogue of the Exhibition of 1862, will be divided over the nine succeeding years, so that in 1881 the second decennial international Fine Art Exhibition will take place, and so on in succeeding years. Thus the display will be new every year, and a sufficient interval will elapse between two successive Exhibitions of any branch of objects to allow of a marked improvement in the meantime.

The site of the Exhibition will be on the ground originally purchased by the Commissioners. A cloister, or gallery, or great crystal aisle, will surround the Royal Horticultural Gardens on three, or perhaps on four sides, communicating with the Albert Hall, and enhancing, rather than detracting from, the beauty and value of the spot.

The objects in the first Exhibition will consist of the following classes, for each of which will be appointed a reporter, and a separate committee:—

#### I. FINE ARTS.

1. Painting of all kinds, in oil, water-colours, enamel, porcelain, &c.
2. Sculpture in marble, wood, stone, terra-cotta, metal, ivory, and other materials.
3. Engravings, lithographs, photographs, &c.
4. Architectural designs and models.
5. Tapestries, embroideries, lace, &c. (shown for their Fine Art, and not as manufactures).
6. Designs for all kinds of decorative manufactures.
7. Copies of ancient pictures, enamels, reproductions in plaster, electrotypes of fine ancient works of Art, &c.

#### II. SCIENTIFIC INVENTIONS AND NEW DISCOVERIES OF ALL KINDS.

#### III. MANUFACTURES.

- a. Pottery of all kinds, with machinery for its fabrication.

- b. Wool and worsted fabrics, with raw materials and machinery for manufacturing.

#### c. Educational.

1. School buildings, books, furniture, &c.
2. Books, maps, globes, &c.
3. Appliances for physical training, toys, guns, &c.
4. Specimens and illustrations of modes of teaching Fine Art, Natural History, and Physical Science.

#### IV. HORTICULTURE. New and rare plants, fruits, vegetables, flowers, and illustrations of methods of cultivation.

If the whole of the above objects be admitted to the Exhibition of 1871, it is not so clear to us how far the special character of the succeeding annual repetitions can be maintained with corresponding wealth of illustration. This matter, however, will no doubt receive the full attention of the Commissioners. We congratulate the Right Honourable President (the Earl of Derby, K.G.) and his fellow-Commissioners on their project, and we shall feel the greatest pleasure in aiding in any appropriate manner their laudable exertions.

#### ANCIENT IRISH WORKS OF ART.

Among the objects recently added to the South Kensington Museum which are of most interest to the Art-workman, especially to the goldsmith and to the electrotypist, ranks a magnificent chalice, or goblet, which was found, accompanied by four *fibulae*, or brooches, in a bog near Ardagh. The entire group may be seen, by the kindness of Lord Dunraven, to whom the objects belong, in the Loan Court of the Museum.

The material employed is that which is known by the name of white bronze, being an alloy of silver and lead. The cup is hemispherical, with handles also semicircular. A border of filigree work runs round the bowl; and bosses, or studs of enamel, together with rudely-cut precious stones, amber, or glass, are introduced in a very tasteful style of ornamentation. The enamel is not what we ordinarily understand by that name, as it has not been fused into its present position on the cup, but cut and inserted, as if it had been a natural substance; a method of ornamentation which preceded the invention of the true *cloisonné* enamel, and which is of so much antiquity as to occur in Egyptian relics.

The sacred character of the cup is evinced by the fact that the exterior part of the lip is surrounded by the names of the twelve apostles, engraved in a tall, narrow, delicate Gothic character, which is far less remote from the simple form of the Roman capitals than is often to be found. Archaeologists describe this character as similar to that used in the book of Durrow; and for this reason attribute to the chalice the date of the seventh century A.D.

The large size of the cup is such as to indicate that, if designed as a sacramental chalice, it must have been made before the cup was refused to the laity. The prohibition to use wooden chalices is attributed to Pope Zepherinus, A.D. 198.

#### GLASS PAVEMENT.

We have carefully watched the glass pavement which has been laid down as an experiment opposite to the door of the Art-library in the South Kensington Museum. The effect is clean and bright, but the death-like chill which instantly strikes to the feet when treading on the pavement is a fatal objection to use of the material in this country, excepting for such purposes as fountains, or perhaps baths. In addition to this, it has now become apparent that the durability of the pavement is brief; for the wear of the few months has already chipped and ground considerably the *tesserae*, or small blocks, of which it is composed. These blocks are arranged in a very well-contrived pattern, somewhat resembling a pavement of pale yellow marble, with stars of porphyry, or red marble, interposed. For a very hot climate it is possible, however, that the material thus employed might prove an article of grateful and healthful luxury.

#### OBITUARY.

##### FREDERICK YEATES HURLSTONE.

OUR July number contained a brief paragraph announcing the death, on the 10th of June, of this painter, whose works for nearly half a century have been before the public, and who filled the post of President of the Society of British Artists for a period of thirty-four years. He was born in London in 1800. In the early part of his life he was engaged in the office of the *Morning Chronicle*, of which daily journal his father was one of the proprietors; but having shown a predilection for the career of a painter, young Hurlstone became the pupil of Sir William Beechey, R.A. Subsequently he studied under Sir T. Lawrence, and also, it is said, under Haydon. His first original picture was an altar-piece, painted on commission, for which he is reported to have received the magnificent sum of £20!

In 1820 Mr. Hurlstone entered himself as a student at the Royal Academy, where he first carried off the silver medal, and, in 1823, the gold medal for the best historical oil-picture. One of his best early works, 'The Boy and the Parrot,' exhibited at the British Institution about the year just mentioned, is in the collection of the Marquis of Westminster. As a portrait-painter he was, in the comparatively spring-time of his career, very successful: his portrait of the Earl of Cavan, painted in 1833, was exhibited at South Kensington in 1868. 'The Prisoners of Chillon,' exhibited at the British Artist's Society in 1837, is regarded as one of his most clever ideal pictures: it was purchased by the late Earl of Tankerville at the price of £300.

In 1835 Mr. Hurlstone visited Italy, and his sojourn there had a marked influence on his feeling and manner. In 1841, 1851, and 1852, he was in Spain, and in Morocco in 1854. From these countries respectively his pictures for the last quarter of a century have almost exclusively been drawn. Besides the works we have already mentioned may be pointed out as among his best, 'A Scene in St. Peter's, Rome'—that described by Byron, when at the sacking of the city the soldiers of Bourbon pursue Olympia, who takes refuge at the foot of the Cross; 'Monks of the Convent of St. Isidore distributing Provisions'; 'Card-players in a Posada in Andalusia'; 'The Enchanted Garden of Armida,' in the Ellesmere collection; 'The Eve of the Land which is still Paradise,' also in the Ellesmere gallery; 'The Sons of Jacob bringing the blood-stained Garment of Joseph to their Father'; 'Haidée roused from her Trance by Music'; 'Constance and Arthur,' purchased by the late Lord Northwick; 'A Venetian Page,' in the Grosvenor gallery; 'An Italian Boy with a Mandolin,' in the collection of Earl Normanton; 'Bobabil el Chico (the last king) mourning over the Fall of Grenada, reproached by his Mother:' this picture, together with his 'Italian Boys playing at the National Game of Mora,' and his 'Constance and Arthur,' formed Mr. Hurlstone's contributions to the International Exhibition in Paris in 1855, when a gold medal was awarded him. His works sent to the International Exhibition in London, in 1862, were, 'Italian Peasant Boys,' belonging to Mr. Wynn Ellis; 'Columbus asking for Alms at the Convent of La Rabida,' the property of Mr. H. Wilson; and the 'Game of Mora,' belonging to Mr. H. Bradley, who also possesses the picture of 'Haidée,' both works enumerated above.



To the present year's Exhibition of the Society of British Artists Mr. Hurlstone contributed several Spanish subjects; but it is long since he produced any such pictures as those we have indicated.

#### WILLIAM CRAWFORD, A.R.S.A.

The Scottish papers announce the almost sudden death, on the 2nd of August, of this artist, well known both in London and Edinburgh by his portraits and genre pictures: in each department his works have frequently received high commendation in our columns. Mr. Crawford was a native of Ayr, and evincing artistic talent in his boyhood, his father, a minor poet of the land of Burns, placed him in the Trustees' Academy under Sir William Allan, where so many Scottish painters who have risen into high repute received their early Art-education. The young and dexterous student made great progress; gained a travelling bursary, chiefly for his very excellent copy of a picture by Etty; and studied in Rome for at least two years thereafter. There he acquired a very considerable knowledge of Art in general, but lacked ambition for works higher than small genre pictures and simple portraits. Mr. Crawford's pen was now exercised on occasional papers and criticisms contributed to some Edinburgh newspapers. On his return home he conducted the drawing classes of the Trustees' Academy until 1858. His ability was first rewarded by the patronage of the late Lord Meadowbank, and maintaining this influence by worthy talents, he quickly rose to a notable place among Scottish artists. He has died in his prime, leaving a wife and one child.

Among his latest and best works of the genre kind we may point out 'A Highland Keeper's Daughter,'—a Scotch Lassie in a boat, with a dog and game; 'The Return from Maying,' 'More Free than Welcome,' 'Waiting for the Ferry,'—which would serve as a companion to 'The Keeper's Daughter,'—'The Wishing Pool,' and 'Too Late,' exhibited this year in the Scottish Academy—a striking and most effective work, representing a beautiful young girl arriving at a garden-gate "too late" to prevent the hostile encounter of two rival lovers, one of whom lies dead near the gateway.

Mr. Crawford's portraits in crayons were much sought after. He was elected Associate of the Scottish Academy in 1860.

#### MICHAEL FREDERICK HALLIDAY.

The death of this gentleman, one of the most successful amateur-artists of the day, occurred on the 1st of June. Mr. Halliday held a lucrative official post in the House of Peers, but acquired considerable reputation in the Art-world by the pictures he occasionally exhibited at the Academy. His earliest work was a landscape, 'Moel Shabod, from the Capel Curig Road,' exhibited in 1853. Three years afterwards he sent two pictures of quite a different character, incidents of the Crimean War,—'The Malakhoff, from the Mamelon Hill,' and 'The Great Redan, from the Fourth Parallel, Left Attack;' and with these was another, 'The Measure for the Wedding-ring,' a picture which, notwithstanding its strong Pre-Raphaelite tendency, attracted marked attention from its cleverness. In 1857 Mr. Halliday contributed 'The Sale of a Heart;' and in the year following 'The Blind Basket-maker, with his First Child,' a novel subject treated with appropriate feeling and considerable artistic skill.

Six years elapsed before we again saw anything from Mr. Halliday's pencil: in 1864 he exhibited at the Academy 'A Bird in the Hand,' concerning which we wrote at the time: "It merits loving regard by the depth of its poetic feeling, and from the rapturous intensity of its colour." His last exhibited picture, which bore the title of 'Roma vivente e Roma morte,' appeared at the Academy in 1866: the subject is worked out in a highly satisfactory manner, and quite maintained the artist's reputation. Had he given his undivided attention to painting, there is little doubt he would have acquired an elevated position.

Halliday belonged to what is professionally known as the Langham-Chambers school.

#### AUGUSTUS HESSE.

This painter, well known in Paris for his pictures of sacred Art, died in the month of June. He was born in that city in 1793, and in 1818 gained the prize which entitled him to study in Rome. His principal works are to be found in the churches of Paris—Notre Dame de Lorette, Sta. Clothilde, St. Eustache, and others. On the death of Delacroix, in 1863, he was elected to fill the vacancy in the Academy caused by the decease of the latter. M. Hesse was buried in the cemetery of Père-la-Chaise, the funeral oration being delivered by M. Guillaume, President of the Academy, before a numerous company of the most distinguished artists and men of literature and science, who met to pay the last honours to the dead.

#### HENRY BÜCKEL.

The school of Munich has lost one of its most popular genre painters by the death, in June, of this artist. His pictures are much sought after in Germany for their originality, freshness of treatment, and liveliness of subject. At Paris in 1867 he exhibited 'The Environs of Rome.' Bückel was honorary member of the Academies of Munich, Dresden, and Vienna.

#### WILLIAM JERDAN.

We may not permit this long-known and eminent man of letters to go to the grave without a word of recognition. Although very aged, having entered his eighty-eighth year, his pen was active to the last; and his memories of the people he had known contain much that cannot fail to interest the generation who know them only by their works.

There was a time—perhaps half a century back—when the journal he conducted, the *Literary Gazette*, had immense power; a power of which existing authors and artists can form no idea, for nowadays there are dozens of periodical works ready and able to do that which, at the time of which we speak, was done only by one: for a long period the *Gazette* was alone as the arbiter of fate, literary and artistic.

It is but justice to say of Mr. Jerdan that he ever "did his spiring gently," was always ready to help, and never willing to depress, the efforts of men striving for fame; and many are they who achieved greatness mainly as a consequence of the encouragement received at his hands, whom severity of rebuke might have depressed into oblivion. It is scarcely too much to say that during his fifty years of labour there was hardly a young author who did not gratefully thank him for good words.

As with authors, so with artists. He

may have occasionally over-appreciated inferiority, and there may have been a few cases in which he failed to see the promise in the bud; but generally—almost universally—his judgment was sound, and his verdicts such as were seldom questioned either by competitors or successors. That is no slight praise of one who wielded a power of which existing conductors of the public press can form but a weak estimate; some of them would do well to imitate his example; some who think little of the broken hearts they cause when occupied in the business of criticism; who do not often go to rest without the consciousness that the bitter "justice" of the pen has made some one miserable.

Mr. Jerdan was born at Kelso ten years before the nineteenth century commenced. He died on the 11th of July at Bushey Heath, Herts. Among his earliest and his latest friends was Sir Frederick Pollock, late Chief Baron; and it was something to have preserved through so long a life the friendship of that most estimable and good man.

#### SELECTED PICTURES.

##### FROM THE PICTURE

IN THE POSSESSION OF C. C. GRINDY, ESQ., STONEHOUSE, GLOUCESTERSHIRE.

##### DOMESTIC TROUBLE.

J. Burr, Painter.

W. Greenleaf, Engraver.

WE are indebted to the courtesy of the owner of this picture, who is also the possessor of other works by Mr. Burr, for permission to engrave this amusing and clever composition. 'Domestic Trouble,' as every member of a family, from the oldest to the youngest, well knows, are of various kinds; many of them are of our own making, and many are made for us by others, often realising the truth of the scriptural writing, "A man's foes are those of his own household." It is evident here that the "trouble" has arisen from the act of a mischievous or thoughtless boy—perhaps, however, only an inquisitive, desirous of finding out "how the wind lies" in the bellows, and so, in view of his scientific discoveries, has cut a cat in the leather, which the old grandfather is essaying to patch up. The damage has been found out at an inopportune moment; the bellows are wanted, for it is tea-time, and the fire will not burn up to boil the water, so the grandmother is trying to do duty for the wind-blower; the whole domestic economy of the cottagers is disarranged.

And there stands the culprit behind the door rubbing his arm that smarted from the chastisement he has received from his old-wart mother, who, stick in hand, looks angrily towards the entrance, ready to inflict a second punishment on the mischievous rogue, for such he certainly seems to be; should he put in another appearance. The little dog behind the bellows-minder's chair has an air of discomposure, and is hiding from the wrathful matron, as if he were a sharer in the mischief done, and expected a "taste" of the stick. The old man's face and attitude are imitable; the job evidently puzzles him; and the little child, resting her hand on his knee, looks on in mysterious wonderment at the operation. The story is well told throughout, and is excellently put on the canvas.

We shall have more to say presently about this rising young Scotch painter, whom we are preparing to include in the series of "British Artists."



JOHN BURR. PAINT

W. GREATBACH. SCULPT

### DOMESTIC TROUBLES.

FROM THE PICTURE IN THE POSSESSION OF C. C. GRIMES, ESQ. STONEHOUSE, GLOUCESTERSHIRE.

LONDON, VERTUE & CO.





THE  
STATELY HOMES OF ENGLAND.  
(OCCASIONALLY OPEN TO THE PEOPLE.)

"The stately homes of England,  
How beautiful they stand,  
Amidst their tall ancestral trees,  
O'er all the pleasant land."

HEMANS.

By S. C. HALL, F.S.A.

THE ANTIQUARIAN NOTES AND DETAILS  
BY LLEWELLYN JEWITT, F.S.A.

No. VI.—ALNWICK CASTLE.\*



WITH the single exception of Royal Windsor, ALNWICK CASTLE is second to none of the medieval British strongholds which, in our own times, combine the characteristics of the early fortress and the modern palace. With its magnificent architectural features, all of them deeply impressed with the attributes of a baronial castle of the olden time, and placed in the midst of that famous scene of long-continued strife, of daring deeds, and of summary retribution, the Northern Border, Alnwick may truly be said to be an historical monument, standing upon historic ground. The names of the great barons, in like manner, who have successively been lords of Alnwick, have been enrolled by English chroniclers among the foremost ranks of their countrymen, so that their own biographies, interwoven with the history of their renowned castle, are written in the annals of England. Then, on the other hand, while in an extraordinary degree rich as well in relics as in memories of the past, Alnwick still maintains the unclouded splendour of its ancient dignity in its present capacity as the residence of an existing ducal family. Thus, from whatever point of view it may be regarded, Alnwick Castle must be esteemed as one of the finest and most interesting of our national edifices, and it also always will establish its claim to a foremost place among "the stately homes of England."

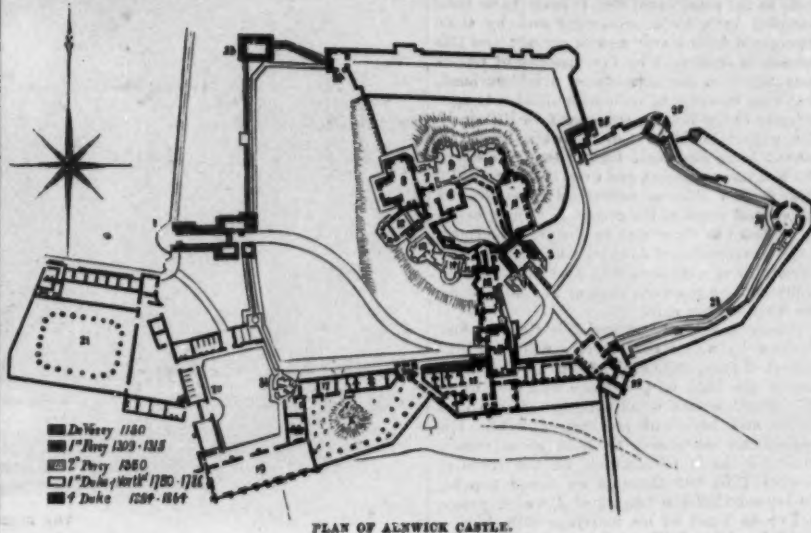
When Nature declined to provide any one of her own emphatic boundary-lines, such as a mountain-chain or a broad and deep river, to determine the frontier which should divide England from Scotland, she left a very delicate and difficult international question to be adjusted by the rulers of the two adjacent realms, so long as this single island of Britain should be divided into two distinct, and by no means necessarily friendly, kingdoms. An artificial line of demarcation, accordingly, had to be drawn, and was drawn, which was supposed to be accepted and recognised both to the north and to the south of it. Here and there, as if to show in the clearest manner possible the unsatisfactory character of a frontier such as this, to a tract of country the ominous name of "Debateable Land" was assigned by common consent. On either side of the frontier-line, again, and including all the "Debateable Land,"

\* For several of the engravings that are introduced into the following papers upon Alnwick Castle we desire to tender our best thanks to his Grace the Duke of Northumberland; they were originally printed in a history of the illustrious family of the Percies, of which a few copies were presented to private friends. Our other illustrations have been drawn from photographs made expressly for us by Mr. Albert Eastham, of Manchester, our companion to Alnwick and Castle Howard. For much that renders these papers especially valuable we are indebted to the pen of the Rev. Charles Boutell, M.A.

the "Border" stretched far away to both the north and the south; and, throughout its whole extent, it formed a decidedly exceptional territory, in which there prevailed a system of wild laws that were administered after a still wilder fashion; hence, whatever may have been the state of things between England and Scotland, and between the two sovereigns and the two nations, along the Border there flourished a chronic local warfare, duly distinguished by gallant exploits, desperate enterprises, and bar-

barous devastation, with the occasional variety of an expedition of sufficient magnitude almost to constitute a regular campaign, or the formal investment, and perhaps the storm and sack, of some important fortified castle.\*

The Borderers appear to have become so accustomed to this kind of life, that they looked upon it as their proper lot, and after a manner even regarded it with a kind of grim approval. Among them, doubtless, there were but too many who were thoroughly in earnest in their



devotion to what may be styled the Border system—men

"Stout of heart and steady of hand,"

who, living in the constant expectation of some sudden assault, were both "good at need," and ready and resolute at all times to take advantage to the utmost of every promising opportunity for successfully and profitably as-

saulting their hostile neighbours. In order to keep a check upon this predatory warfare, and to maintain something more than the semblance of a supreme constituted authority, certain warlike barons, intrusted with high powers as Lords Wardens, were established in fortified castles of great strength along the line of the Border, and in those northern districts of England which adjoined it. Of these early strong-



ALNWICK CASTLE: FROM THE ALN.

holds one of the proudest and the sternest was the Castle of Alnwick.

Distant from London, north by west, 313 miles (by railway), Alnwick, the county-town of Northumberland, is pleasantly situated on high ground, rising about 300 feet above the sea-level, on the south bank of the river Aln. From the name of this river, with the addition of *wick*, a place of human habitation, ALNWICK,

always pronounced by its native inhabitants "Annick," is evidently derived.† Still remain-

\* Thus writes one of the Lords Wardens, temp. Eliz.: "God blessed me so well in all my designs as I never made journey in vain, but did what I went for;" i.e., "hanging or heading."

† The name of Alnwick has been variously spelt at different periods. Thus, among other ways, it has been spelt Alnawic, Alnewyke, Alnewye, Alnewick, Annwik





her husband, at his own option, should assume either the arms or the name of Percy; and it is added that the bridegroom elected to retain his own arms, the blue lion rampant of Brabant, while he assumed the paternal surname of his bride. This legend, however, must be regarded as the poetic offspring of a later age, since at the time of the marriage of Agnes de Percy armorial insignia had neither assumed any definite character, nor had any such insignia become hereditary. There is nothing to show that Josceline de Louvain ever bore the name of Percy; but it is certain that the surname of his mother was assumed and borne by the second son of Josceline's marriage with the Percy heiress, Henry de Percy; and by his descendants and successors the same name was regularly borne. It was Sir Henry de Percy, third of the name, who in 1309, the second year of Edward II., when already he was possessed of vast wealth and great power, became the *first Lord of Alnwick of the House of Percy*, by purchase from Bishop Anthony Becon. Having taken an active part in the wars with Scotland and otherwise distinguished himself among the foremost men of his time, Henry, first Baron Percy of Alnwick, died in 1315, and was buried at Fountains Abbey, to which institution he had been a munificent benefactor. One of the powerful barons who signed the memorable letter to Pope Boniface VIII., in which the peers of England refused to recognise or allow the interference of Papal authority with the independent sovereignty of this realm, he married Eleanor Fitz-Alan, daughter of Richard, Earl of Arundel, by whom he had two sons, and of these the elder, another Henry de Percy, succeeded his father as second Baron Percy of Alnwick, to whom was granted by Edward III. the castle and manor of Warkworth "for service in peace and war," as appears from the original grant now in the Duke of Northumberland's possession. This Lord Percy was interred at Alnwick Abbey, the only head of the family buried in Northumberland. The history of the lords of Alnwick from this period becomes so closely interwoven with the history of England, that it would be superfluous in such a sketch as the present to attempt to introduce even a slight outline of the career of each of those renowned barons; and, indeed, if it were desirable, it would not be possible here to find space for the very slightest outline of so comprehensive a subject. Accordingly, we now are content to give but little more than the succession of the Percies after they became lords of Alnwick.

Henry de Percy, eldest son of the first baron, succeeded his father as second Baron Percy of Alnwick; he died in 1352, leaving, by his wife Idonea de Clifford (whose magnificent monument, with its rich and splendid architectural canopy, unsurpassed in England, and also without a rival in its remarkable condition of preservation, is the pride of Beverley Minster), four sons, of whom the eldest, Henry, succeeded as third Baron Percy of Alnwick. This baron died in 1368; his eldest son, by Mary of Lancaster, Henry de Percy, sixth of his name and fourth baron, was created EARL OF NORTHUMBRIA by Richard II., and High Constable of England. This great noble fell a victim to the tyranny of Henry IV., at Bramham Moor, in 1409. He was thrice married: first to Elizabeth, heiress to the Earl of Angus, by whom he acquired the barony of Prudhoe; secondly to Margaret de Neville; and thirdly to Maud de Lucy, sister and heiress of Lord Lucy, widow of Gilbert de Umfraville, and mother of her second husband's first wife: and by these alliances the barony of Prudhoe, with the estates of the Lucys and the castle and honour of Cockermouth, became annexed to the Percy earldom. Sir Henry de Percy, known by his surname of *HOTSPUR* as well in song as in history,—

"Who was sweet Fortune's minion and her pride," the earl's eldest son, was killed near Shrewsbury in 1403. At Trotton, in Sussex, a fine monumental brass commemorates Elisabeth de Mortimer, wife of Hotspur, and afterwards of Lord Camoys.

After several years, the forfeited honours

and estates of the Percies were restored to Henry, the son of Hotspur, who thus became the second Earl of Northumberland. This great earl was killed, fighting under the red-rose banner, at St. Albans, in 1455; and was succeeded by his fourth surviving son, by his marriage with Eleanor de Neville, another Henry, who, with one of his brothers, fell at the disastrous rout of Towton, in 1461.

Two other brothers of this earl died in arms in the Lancastrian cause; one of them, Sir Ralph de Percy, a few days before the final catastrophe at Hexham in 1464, was killed fighting bravely on Hedgeley Moor, where a cross was erected as a memorial of his valour and his fall: of this cross the shaft, adorned with the heraldic insignia of Percy and Lucy, is still standing. Under the third earl, who, by his marriage with



THE KEEF.

Eleanor de Poynings, acquired the baronies of Poynings, Fitzpayne, and Bryan, the estates attached to the earldom reached their greatest territorial extent, and constituted a vast principality.

In 1469 the attainder of the third earl having been reversed, his only son, Henry, became the fourth earl; he was killed in a popular tumult in 1489, when his eldest son, by his marriage

with Maud de Herbert, Henry Algernon, succeeded as fifth earl. Remarkable rather for an almost regal state and magnificence than for the warlike qualities that before his time had been hereditary in his house, he was the first Earl of Northumberland who did not fall in battle or otherwise suffer a violent death. He died in 1527, having married Catherine Spenser, or Spencer. The Household Book of this earl,



NORMAN GATEWAY: IN THE KEEF.

which has been published by Bishop Percy, is one of the most remarkable and characteristic documents that illustrate the personal history of the greatest English nobles in the fifteenth and sixteenth centuries. His son, the sixth earl, a second Henry Algernon de Percy, the lover of Anne Boleyn in her earlier and really happier days, married Mary Talbot, daughter of the Earl of Shrewsbury, but in 1537 died without

issue, when the grand Percy earldom became extinct.

Twenty years later, "in consideration of his noble descent, constancy, virtue, and valour in deeds of arms, and other shining qualifications," of which last recommendations to royal favour the fact that he was a zealous Roman Catholic certainly was not the least influential, Thomas de Percy, eldest son of the second son of the fifth



earl (Sir Thomas Percy), was created by Queen Mary, Baron Percy, and also restored to the earldom of Northumberland; but the tenure by which the restored earl was to hold his dignities and lands restricted the succession absolutely to the heirs male of his own body, and to those of his brother. This the seventh earl was executed, as a traitor, at York, in 1572, leaving no surviving son. Accordingly, his brother, Henry de Percy, became the eighth earl: he died in 1585, having been shot (it was said, but most doubtfully, by his own hand) while a prisoner in the Tower. The eldest son of this earl, by Catherine de Neville, Henry, succeeded as ninth earl: he was a learned, eccentric personage, commonly known as "the Wizard," and died, after an imprisonment of fifteen years in the Tower, in 1632: he married Dorothy Devereux, and was succeeded by his eldest son, Algernon, one of the noblest of his race. This great earl died in 1668, having married, first, Anne Cecil, and, secondly, Elizabeth Howard. His successor, his only son (by his second marriage), Josceline de Percy, the eleventh and last earl of Northumberland of the direct lineage of the Percies, died in 1670, leaving, by his wife Elizabeth, daughter of Thomas, Earl of Southampton, an only child, a daughter, Elizabeth de Percy, four years old at the time of her father's death.

Here we pause, before we trace onwards the fortunes of the later lords of Alnwick, that we may direct our attention to the history of their grandest northern fortress-home, Alnwick Castle.

The plan of the castle, as it exists at the present time, is shown in our engraving; and it will be seen that five distinct periods in the architectural history are indicated by varieties of shading introduced into the outlines. The extreme extent of the walls from east to west slightly exceeds 1,000 feet; while that from north to south is somewhat less than 600 feet. The varied outline of the space enclosed within the walls, which in a great measure has been determined by the nature of the ground, in an infinite degree enhances the equally noble and picturesque aspect of the edifice. The figures in the plan refer to the various parts of the castle in the manner following:—1, is the Barbican; 2, the Gateway to the second Baly; 3, the Octagonal Towers; 4, the Norman Gateway; 5, the Grand Staircase; 6, the Guard Chamber; 7, the Principal Ante-Room; 8, the Library; 9, the Saloon; 10, the Drawing-Room; 11, the Dining-Hall; 12, the Chapel; 13 and 14, State Bed-Rooms; 15, Boudoir of the Duchess; 16, Kitchen; 17, Estate Offices; 18, Laundry; 19, Guest-Hall; 20, Stables; 21, Riding-School; 22, West Garret; 23, Abbot's Tower; 24, Falconer's Tower; 25, Postern Tower; 26, Constable's Tower; 27, Ravine Tower; 28, East Garret; 29, Warder's Tower; 30, Auditor's Tower; 31, Clock Tower; and 32, the Avenor's Tower. Thus, the open ground within the circumvallation, as will be seen by the plan, is divided into two irregular spaces, the outer and the inner Baly, the outer being toward the west. Occupying a central position is the Keep, a grand cluster of towers and curtain-walls, enclosing an open court-yard: of these towers, the new Prudhoe Tower, within which is the Library (No. 8), with its lofty banner-turret, is the most conspicuous. Running south, commencing with No. 13 and extending to No. 2, a new range of buildings connects the Keep with the early Percy gateway between the balties, and with the main southern curtain. In this direction, all the buildings, from No. 29 to No. 17, and from thence (with the exception of No. 31, which is one of the flanking towers of the main curtain) to No. 19 southward, and to No. 21 westward, are new, and they have been erected beyond and without the limits of the proper fortification. In like manner, the whole line of curtain-wall, from No. 24 to No. 25, is new. To the north of the Keep the ground falls somewhat rapidly in the direction of the river; from the bridge which here crosses the Aln, the view of THE CASTLE, as its groups of towers and its far-extending walls rise proudly above the encircling woods, is particularly fine and impressive.

The principal approach and entrance to the castle are from the west. Here, to the westward of the original outer face of the fosse, stands THE BARBICAN; an embattled outwork of equal strength and dignity, the work of the first of the Percies, about A.D. 1310. The rounded arch of the entrance gateway here is an example of a usage not very uncommon at the period which has just been specified, and always present in the works of Lord Henry de Percy. The Barbican, which covers an area of 55 feet in length by 32 feet in width, is a perfect example of the style of fortification that was held to be essential for defence against assault in mediæval warfare. One remarkable feature, which is repeated again and again in various parts of the castle, cannot fail at once to attract attention when approaching the Barbican; this is the array of tall figures representing armed warders of the fourteenth century, sculptured in stone, which surmount the parapet, and stand upon the merlons of the embattling, casting their long shadows upon the grey masonry.

Having entered the Barbican, passed under

the sculptured Percy lion which keeps guard over the archway, and traversed the entrance tower, we find ourselves within the enclosure of the first or outer baly; here, turning to the left, we commence our survey of the castle within the lines of circumvallation. The curtain-wall, extending from the entrance northwards at a right angle to the Abbot's Tower, and having midway a garret or wall-turret (No. 22 in plan) built upon it, is part of the old Norman work of the De Vecis, with evident tokens of important reparation a little before the middle of the fifteenth century, by the father of Hotspur, the sixth lord of Alnwick. The ARMOURER'S TOWER (No. 23 in plan), which occupies the N.W. angle of the *encinte*, is a noble piece of Edwardian architecture: it consists of a vaulted basement, with two stories above it, connected by a turret-stair; and its external massive effectiveness is greatly enhanced by the square turret at the N.W. angle of the tower, which rises boldly above the embattled parapet, having its own merlons crowned with weather-beaten sculptured warders. Now facing eastward, and soon making a slight inclination towards



THE ARMOURER'S TOWER.

the east, again we follow the line of the Norman curtain-walls, until we reach the new Falconer's Tower (No. 24 in plan), which has been built on the site of the razed early Armourer's and Falconer's Towers; the original curtain apparently extended in a direct line from No. 24 to the Keep. Passing onwards along the new curtain-wall due east from No. 24, we follow the line of this wall as it turns towards the south, and at No. 25 in the plan brings us to the Postern Tower, another massive relic of the first Lord Percy, placed at the base of the eminence upon which the Keep stands; this tower protects a postern or sally-port, and it has a curious staircase in the thickness of its walls: it is now used as a museum for Roman and British antiquities. Advancing still further eastwards, but with an inclination to the north, and again following the course of De Vecis' curtain, we reach the Constable's Tower (No. 26 in plan), of Edwardian architecture, to which there are three external entrances, one in each floor: one chamber in this tower is used as an armoury. Again, as we follow the guidance of the curtain-wall towards the S.E., we have

before us the Norman masonry, with traces of Edwardian, or first Percy, reparation. Here, about midway between Nos. 26 and 27 of the plan, an embattled projection from the line of the wall has been entitled "Hotspur's Chair," and to the east of this projection a gap in the curtain is filled up with eighteenth-century masonry; this gap a not very well-supported tradition assigns to a fierce assault by some Scots, who are said to have been so far successful as to beat down this portion of the castle-wall, after which exploit the tradition adds that the assailants were cut off to a man by the garrison. The tower which is called both the Ravine Tower and the Record Tower (No. 27 of plan) stands at the easternmost extremity of the castle; with Edwardian remains in its walls, it was for the most part rebuilt in the last century: on the ground-floor is the muniment-room, in which the records are kept. From this point our course inclines in a south-westerly direction, the curtain being eighteenth-century work, until again, at No. 28 in the plan, we welcome traces of the early masonry: here another garret occurs, with the junction

of the Norman and modern masonry; then yet another succeeds, as once more we follow an eighteenth-century wall until we reach the new Lion or Garden Gate-house, No. 29 in the plan, through which a road leads to Barney-side, where are situated the extensive and beautiful gardens of the castle. From within this gateway, which is flanked by two octagonal towers, one of them—the Warder's Tower—larger and loftier than the other, the curtain-wall of the first Lord Percy's work leads in a direct line nearly due west; we follow the course of this wall, we pass through the middle gate-house, erected by the first of the Percies, which both separates and connects the inner and the outer bailey; again, on our left, we have early Norman masonry in the curtain; and then we reach the Auditor's Tower (No. 30 in plan), another relic of the first Lord Percy: here was held the court of the lord of the barony; here now is the private Library of the Duke; and here also is the Museum of Egyptian Antiquities, collected by Duke Algernon, the last munificent restorer of Alnwick. Still following the line of the curtain, we reach the Clock Tower. From this tower, the curtain, built in the last century, leads in a northerly direction to the entrance gateway connected with the Barbican, to which, thus completing our entire circuit, we now return, having passed, since leaving the Clock Tower, the Avenor's Tower or Garner (No. 32 of plan), like the adjoining curtain, a modern work.

During our progress from the garden gate



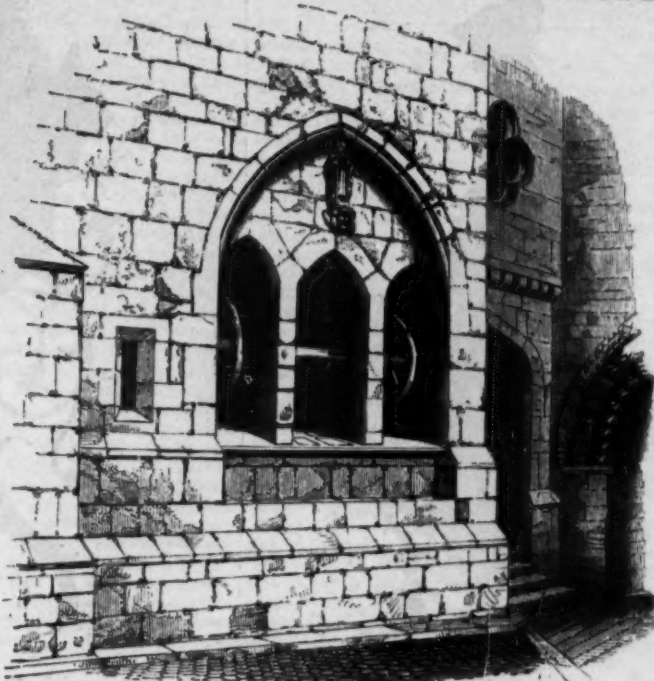
ON THE BARBICAN.

(No. 29 in plan) westward and northward to the Barbican, we have passed the long ranges of new buildings that either adjoin or actually abut upon the outer face of the curtain-walls (Nos. 16 to 21 in plan), by no means unimportant parts of the latest restoration, which comprise all the domestic offices and the whole stable department of the castle. These buildings, which have been planned and constructed with the highest architectural and engineering skill, are on a scale of princely magnitude; and of them it may truly be said that they leave nothing to be desired. Of one only of these new edifices is it necessary that we should make particular mention; this is No. 19 on the plan, a noble apartment, covered with an open timber hammer-beam roof. In consequence of there being in the restored castle no such baronial hall as invariably formed the principal feature in a great mediæval stronghold, Duke Algernon built this Guest Hall in its stead, which might enable himself and his successors to assemble his and their tenants and friends to partake of the always-splendid hospitality of the Percies: this hall has also been used for concerts and various other purposes.

From the Barbican we retrace our steps so far as to traverse the roadway that leads to the inner Gate-House (No. 2 in plan), that we may explore the magnificent Keep; this, however, is a truly gratifying duty we postpone for a short time, since here we pause for a while, resting beneath the tree that grows beside the

Barbican. In our next chapter we shall resume our biographical sketch, and observe by what means an only daughter once again became the ancestress of a noble lineage, and through them brought to the house and castle of the Percies a still more exalted dignity and a still higher honour than ever before had been attained by

them. And we rejoice to know that the noble line of the Percies was not destined finally to fail with a failure of a direct heir male; it also is a subject for rejoicing that over the towers of Alnwick there still should wave a banner, charged with the same quarterings that in the olden time were so well known to the breezes



THE WELL IN THE KEEP.

of Northumberland. As it has been well said, Alnwick Castle has ever been esteemed as the old head-quarters of border chivalry; and, in truth, it is a subject for national pride to feel it has that same aspect still. No one, assuredly, can "look upon this very 'gudye howse,' as King

Harry's commissioners called it, or upon its grassy courts fringed with 'faire towres,' its stately keep with its 'marveylouse fere vaulte' and trymo ladjings," as they are described about the middle of the sixteenth century, in the survey made by Clarkson for the seventh earl,



THE CONSTABLE'S TOWER.

"without feeling that he had seen the martial, social, and most knightly centre of mediæval life in Northumberland." And so also, in like manner, no one now can visit Alnwick Castle, and not feel deeply impressed with the conviction that the England, of which the past history possesses monumental records and still living

witnesses such as this, is a land rich as well in the most precious elements of present strength as in the most glorious of memories; and so, when her true sons look forward to the future of England, they may do so in the spirit of the fine old motto of the Percies—**ESPERANCE**;



# SHADOW PICTURES. MIDSUMMER-NIGHT'S DREAM.\*

It is our province to recognise Art in whatever form it comes before us, if the form itself is worthy of recog-



HELENA.

nition. The Art may be one to which we are but little, if at all, accustomed; and then its novelty, assuming at the same time that it also has quality to recommend it, claims consideration; or it may prove an old acquaintance under a new and improved aspect, when it likewise demands notice. Now the Art which we introduce on this page comes within the latter order. It can scarcely be called a novelty, for it bears a close resemblance on the face of it to the pictures and portraits—very clever ones, too—which artists dexterous in the use of a pair of scissors produced years ago in black paper. We also remember to have seen these *silhouettes* employed to illustrate books of a comic character; but this is the first time in our recollection that they have been applied to any such literary work as one of Shakespeare's dramas. We doubt whether an Englishman would ever have ventured on such an undertaking: a foreigner, however, though he may take liberties with our great poet, will never do so but with due reverence for his transcendent genius.

Mr. Konewka, who is a young German artist, could scarcely have found throughout Shakespeare's plays one better adapted to the exercise of his special illustrative talent than "*A Midsummer-Night's Dream*," so full of rich, and often humorous, fancies, where characters and the scenery of nature are frequently brought into the most striking and picturesque union. The volume, which is elegantly produced, contains a considerable number of his clever, and always graceful, designs, of which the three on this page may be accepted as average

specimens. Among the rest are several worthy of particular mention. Admirable is Bottom in the act of showing his genius for acting: he stands on a cross, formed of a sword and knotted bludgeon, from which forked lightnings dart, with one hand uplifted, and his whole attitude betokening one who could "tear a passion into tatters." The meeting of a fairy and Puck, each perched on the opposite sides of a bush that would puzzle any naturalist to identify, is most humorous. Titania and Oberon, one



TITANIA AND OBERON.

of the engravings introduced here, is graceful in its playfulness. Demetrius trying to escape from Helena is good, though the lady's attire is scarcely classic, and her attitude somewhat common-place. A little gem is a fairy armed with a bulrush, standing sentinel over the sleeping Titania. The quarrel of Hermia with Demetrius is most expressive by the mere attitude given to the figures; the lady's supreme contempt and the gentleman's expostulation cannot be mistaken. Titania and Bottom, another of our selected examples, is irresistibly comic; yet more so, if possible, is the design immediately preceding it, Snout accosting Bottom with—

"O Bottom, thou art changed! what do I see on thee?"

Helena and Hermia in the period of their "school-days' friendship," walking together hand in hand; and, again, when as mere children Hermia shows, as her rival intimates, her quarrelsome disposition, are both very cleverly rendered. Moonshine in the thorn-bush, with his lantern and dog, is admirable; the "stretch-out" of the animal, as he balances himself on the slender, prickly branch, is really marvellous, considering that the artist did not permit himself to indulge in light and shade to help out the perspective, so to speak, of the figure.

There is not one of the whole of these designs which does not show true genius. It is almost

wonderful to mark the power of drawing and the expression of character which signalise the entire series. The young German artist appears to have fully understood the dramatist's meaning, and worked in a spirit congenial with the text. The style of illustration may not suit the tastes of all, but every one possessing a knowledge of Art must appreciate the excellence of these designs. We notice a few typographical errors in the text; for example, on page 85, Thio is printed Thiaby: they should be looked to in any other edition.



TITANIA AND BOTTOM.

\* A MIDSUMMER-NIGHT'S DREAM. By W. SHAKESPEARE. Illustrated with Twenty-four Silhouettes by P. Konewka. Woodcuts engraved by A. Vogel. Published by Longmans, Green, & Co., London; F. Bassermann, Heidelberg.

## VISITS TO PRIVATE GALLERIES.

THE COLLECTION OF PICTURES OF  
THOMAS WILLIAMS, ESQ.

No. I.

MORE than ten years have elapsed since these notices of private galleries of modern Art were suspended, in consequence of our having exhausted the number of the more important collections. If we estimate the diffusion and progress of refined taste with reference to the unfavourable conditions whereby its rise and early growth were embarrassed, it must be admitted that our Art-progress, in the brief period above mentioned, has been not only infinitely greater than in any similar previous term of the history of our school, but even more remarkable than the advance made by any other nation in this direction. The evidences of this fact do not lie on the surface. It has been our duty for a quarter of a century thoughtfully to mark the progress of British Art, and it can be asserted, without contradiction, that the status achieved by our artists has not been ignominiously won—has not been attained without many a brilliant triumph. To persons who have been really interested in the advance of painting, and who have enjoyed advantages of noting its progress year by year, it is, perhaps, no great exertion of memory to recall the signal performances of past years, and to assign to them their places respectively in the progressive scale. It is only by diligent inquiry that we learn the abiding place of this or that memorable picture, and the wide distribution of these works bespeaks the cultivation of the taste for pictorial Art. Much has been said of the spirit of what is called speculation. This is sometimes cast as a reproach against those who purchase really good pictures; but, from long experience and observation, we are led to the conclusion that in the possession of a judicious selection there is an enjoyment of a nature which cannot be supplied from any other source. In the passionate enthusiasm with which we have generally seen the possessors of fine works regard their property, there has been no base alloy of considerations of money value; and those who live thus in the society of pictures seem to care little to extend the limit of their social world. The so-called great patrons of great painters generally bore proud names, and were often famous; but the patrons of our day neither bear historic names nor are they famous. They are only eminent. Indeed, they may bear a twofold distinction—that won from an honourable vocation, and that conferred by a refined taste. If, however, we regard picture-collecting as a speculation, and not a taste, there are in the present day very few investments more certainly profitable, if judiciously made. The manner in which collections are now formed sets aside the possibility of that kind of deception which has always prevailed in the purchase of works of the old masters. If we inquire by whom particularly our school has been supported in its advancement, we shall find its patrons among the wealthier sections of the middle class of society. That, indeed, is the result of our inquiries and lengthened experience. The memorable pictures of years bygone leave indelible impressions, which, as time wears on, increase the desire again to behold these lovely conceits; and we believe that in seeing them from time to time there is a reality of enjoyment which would not be felt if they were constantly before us. The distribution of such works is very wide. We have at times difficulty in penetrating their whereabouts, but we generally find them in houses of moderate pretensions, associated with other productions not less advantageously chosen. Of such collections we have an extensive list to bring under notice, all of which have grown into importance of late years. The first of these to which we shall point attention is that of THOMAS WILLIAMS, Esq., of No. 13, Elm Tree Road, St. John's Wood, whose collection of pictures and drawings amounts in number to upwards of eighty, among which are found works by many

very eminent artists—as E. M. Ward, W. P. Frith, F. Goodall, D. MacLise, J. Phillip, D. Roberts, Clarkson Stanfield, T. Stothard, E. W. Cooke, T. Creswick, H. Elmore, W. C. T. Dobson, J. D. Harding, W. Etty, J. F. Lewis, G. Cattermole, D. Cox, E. Duncan, F. Tayler, P. Dewint, R. Ansdell, W. Collins, A. L. Egg, F. R. Lee, H. Le Jeune, J. Linnell, sen., and G. Morland.

We have here to consider certain *repliques* of famous pictures, the subjects of some of which may be almost said to have been repainted under a new treatment; works of this kind are frequently introduced as *sketches*, but they fall in nowise short of the delicate manipulation of the larger pictures, with this great advantage—that generally they are much softer in execution. It is not surprising that Mr. E. M. Ward, in reviewing his 'Fall of Clarendon,' has found so little to reconstruct. The most remarkable change is the entire alteration of the dress and attitude of Lady Castlemaine, who is looking down on the fallen minister from the aviary which has been introduced into this picture. The admirable balance of parts which bespeaks the mastery of the larger picture is perfectly maintained here. The persons whom we have known so long as constituting this throng of court idlers are all here. To break, perhaps, the monotonous line of black hats, the tone of one or two of the beavers has been lightened, and this is, it may be, the only change that has been made. On the other hand, in Mr. MacLise's 'Banquet-scene in Macbeth,' we cannot help remarking a difference. The crypt or vaulted hall in which the guests are assembled has been constructed in accordance with the taste of remnants of architecture ascribed to the period of the action of the drama. The fashion of certain of the weapons, too, is changed, and even the proprieties of colour in the dresses have been consulted. As the range of colour at a period so remote was limited, we find a prevalence of the saffron yellow, one of the principal dyes of ancient times. A range of hills, which closes the distance, as seen from the arches of the crypt, is a portion of the landscape on one side of the supposed site of the castle of Macbeth. Beneath the open sky it is yet twilight, but the hall is lighted by torches. Since the year of its production, we have seen, we may say, this picture—for the main conception is unchanged—several times, but never without a feeling much more intense than could be produced by any stage effect; indeed, one of its chief merits is in its being rather what may be called historical than dramatic. The dread presence is visible to one alone, and all the company are bewildered at the frenzied transports of their chief. A spectre of vapour rises unbidden to the feast, and occupies a place of honour; the terrible shape is unseen by the guests, but the lord of the intended feast shrinks unmanned from the awful vision, and by his exclamation, "Never shake thy gory locks at me," describes the menace which he knows is intended for him. We have all seen the stage versions of this scene; but the conditions of theatrical representation are not favourable to any rendering of the subject which would attempt a development of the poet's conception. The very vulgarities of the stage may have deterred painters from essaying this subject. Mr. MacLise seems in everything to have reversed theatrical custom; and if this were all he had done, it would not be said that his conquest had been easy. Mr. Ward's title to one of his admirable works, 'Marie Antoinette listening to the Accusation read by Fouquier Tinville' (engraving by Lamb Stocks, A.R.A., for the *Art-Journal*), is a bitter satire on the person and present office of the fierce republican. She is not listening to him; her crucifix is before her, and with clasped hands she is addressing her crucified Redeemer. Rich as this picture is in character and contrast of sentiment, we have always regarded its chiaro-scuro as superior even to its character. The painter succeeds entirely in his command of that subtle power which is given to so few. He moves our warmest sympathies toward the fallen queen; and as regards the quality of the emotion which is stirred within us, this is very much more difficult than to express against

Tinville. The queen hears, but she does not listen; and, although she hears, still is she not divided between the world of which she is yet an inhabitant and that to which she hopes to attain. French painters will never pardon Mr. Ward for presenting some of the most affecting scenes of their history better than themselves. In 'Charlotte Corday preparing for her Execution,' and 'M. Hauer the Artist,' engraved in the *Art-Journal* for February, 1869, page 36, we seem to recognise a challenge to the poignantly intense school of French painters, who would have considered the main propriety of such a subject as of a character rather scenic than natural. We have always regarded 'The Play-scene in Hamlet,' by MacLise, as the free outpouring of one of the richest pictorial imaginations of our time. In the days of Hamlet the armourer's cunning had not attained to the full and perfect suit of plate armour; but under impressions conveyed by the wondrous conception, we cannot condescend to the criticism of details. His repetition is smaller than the Vernon picture, and the concentration of the subject gives it the appearance of a more minute finish. In the painting of the heads there is also a degree of softness which does not characterise the larger work. Like those subjects generally which have been selected by this painter, it is one of the most difficult that he could choose. 'The Play-scene in Hamlet' and 'The Banquet-scene in Macbeth' have been considered as beset by conditions generally regarded as intractable, so that neither has hitherto been painted in a manner to challenge serious criticism. There have been no material changes wrought in this picture; it may, however, be mentioned that when it was exhibited, and for some time afterwards, Ophelia wore a dark dress. Mr. MacLise changed this to white in the Vernon picture, and so it appears here. Other subjects by Mr. Ward are—'Major Bridgenorth relating to his Daughter Alice and Julian Peveril the Story of his meeting with the Regicide, Whalley, in America,' 'Oliver Goldsmith with the Flemish Peasants' (engraving for the *Art-Journal*), and 'Marie Antoinette,' the original study for the picture in which she appears with Fouquier Tinville. Mr. Ward is gifted in a great degree with the faculty of eliminating the picturesque element of his subjects, and giving to it its utmost value. Of the Goldsmith subject we had lost sight, from the time of its exhibition until recently. In our recollections of it, we have always felt that the painter says for Goldsmith all that the latter intended to say for himself, but did not. The story from 'Peveril of the Peak' is an incident of a kind entirely different from all those already mentioned. The proprieties, however, of the description are maintained with much elegance of device in the discretionary and complementary parts of the composition.

'The Early Days of Timothy,' by Le Jeune, is a suggestion from St. Paul's Second Epistle to Timothy, chap. i. ver. 5, "When I recall to remembrance the unfeigned faith that is in thee," &c., and shows Timothy as a child listening to the religious instruction of his mother Eunice and grandmother Lois. It is impossible to praise too highly the impressive simplicity and dignity of this rendering of the subject. In 'Hagar and Ishmael departing from Abraham's Tent,' Mr. Dobson's conception of the situation is new and really affecting, inasmuch as the sentiment is on both sides sorrow, and not anger. Abraham is in the act of blessing Hagar and her child; his hand is upon the latter, which the boy kisses, and both leave the tent in deep grief. In Guerino's picture at Milan, Abraham appears in a turban and red robe, and Ishmael wears a doublet with slashed sleeves. The absurdity of such treatment does not bear comparison with the simplicity that prevails here. 'The Lovers,' by Frith, brings to remembrance two figures in 'The Derby Day,' the pair that have left, and are advancing from their carriage. We may suppose the lady here standing sketching, and the gentleman watching the progress of the drawing with affectionate earnestness. It is impossible to mistake the relation of the figures—it is that which leads, in the language of Court and fashionable circles, to the hymeneal altar. 'Neil Gwynne



as *Celia in The Humorous Lieutenant*, by A. L. Egg, is a suggestion from "Pepys' Diary." He concludes his brief account of his visit to the theatre by saying:—"I kissed her, and so did my wife, and a mighty pretty soul she is." "Grace before Meat," by F. Goodall, is one of those small cottage interiors which this artist formerly painted with so much taste. "The Skipper's Ashore," J. C. Hook, shows a ship-boy taking his ease in the boat of which he has been left in charge. In the very original treatment of such incidents Mr. Hook stands alone. There are three subjects by the late David Roberts, each of which is distinguished by the best qualities of that eminent painter: they are, "The Lady Chapel of St. Jean at Caen," "Jerusalem from the Mount of Olives," and "The Temple at Pæstum." These subjects are especially suited for the display of Mr. Roberts's power, and he has in his particular vein done ample justice to them. By the late C. Stanfield there are not less than seven pictures—"A Windmill on the Sea Coast," "Roveredo," "Savona," "Porta na Spana," and "On the Medway"—which, it may be said, show the progress of the artist from his earliest time to his maturity. "Roveredo" is an essay of much beauty and grandeur. The others by this popular painter are "The Island of Murano—Venice," and "The Windmill near Earlsfoke." "Sunset near Hillingdon, Middlesex," is the title of a picture by T. Creswick, that is remarkable as differing in many points from the tastes declared in his works generally. It is a deep twilight landscape with a bright orange streak of evening sky, an effect which he witnessed, and which impressed him so strongly as to induce him to paint it. There is little mark of the painter in any part of the picture, save in the foliage—there he is declared. Again, by Creswick, aided by Frith, is "A Corn-field," with figures, in which the tree painting confesses its author perhaps more directly than the figures speak of Mr. Frith. Another picture, painted by co-operation, is called "Landscape and Cattle, Argyleshire," the parties to the execution being T. S. Cooper and F. R. Lee. "Contemplation" is the title under which we meet with one of those studies of the female figure which Etty painted inimitably; and by P. F. Poole, "A Welsh Girl at a Mountain Spring" is one of the best of his earlier studies. Of other works, how worthy and suggestive soever, we can only give the titles; as, "The Red Mantle," J. Sant; "The Wild Flower Wreath," C. Baxter; "Bamborough Castle, Moonlight," and "Dunstanborough Castle," J. W. Carmichael; "The Roman Letter-Writer," L. Haghe; "Watermill, Bath Hampton," J. D. Harding; "Egle, Favourite of the Naiades," E. Hughes; "A Roman Villa," J. B. Pyne; "Beilstein on the Moselle," and "The Old Mill at Treves," G. C. Stanfield; "Winter Afternoon," J. C. Thom; "Left in Charge," W. Hemaley (engraving for the *Art-Journal*); "A Spanish Peasant," with a cow, calf, &c., R. Ansdell. There are three characteristic specimens of George Morland, "The Passing Shower," "A Scene on a Rocky Coast," and a highly-finished "Landscape with Gypsies." By W. Collins a very charmingly coloured view of the Duke of Newcastle's seat, "Clumber—Notts," with a sky distinguished by all the aerial mellowness which Collins described so well. "The Brow of the Hill," with cattle, "The Reapers," and "Gleaners returning at Sunset," are three very characteristic works by J. Linnell, sen.

The water-colour drawings have been selected with judgment; and are valuable accordingly. "Twickenham from the Thames," by Turner, is one of the most graceful essays of his early time, but equal in poetic feeling to those of his maturity. Another view on the Thames by Dewint, near the same spot, is a representation of greater sobriety, and not of less truth. There is also by the same artist a broad expanse of pasture-land with cows feeding, exemplifying how much a master hand can make of an almost bald subject. "September," by Frederick Tayler, is as fine an example of this artist as we have ever seen. The life of the drawing is a brace of sporting dogs lying in a harvest field, and surrounded by dead game. The dogs are pointers, and the artist has, in his drawing, marked well the best points of the species; this is a valuable work.

"Alnwick Castle from the North Demesne," by W. B. Smith, is the most advantageous view that we can have of this grand old Border stronghold. The view is taken from the north bank of the river, near the spot where Malcolm, King of Scotland, was slain. "The Drachenfels," and "Rolandseck," by D. Roberts, are two of the lovely vignettes that were made perhaps thirty-five years ago for Lord Lytton's "Pilgrims of the Rhine." We had long since despaired of ever seeing these drawings, and now that we have had that pleasure, the gratification they have imparted far exceeds any idea which even the very beautiful engravings could have suggested. There is also by Roberts "The Moorish Tower and Bridge at Cordova." By Stanfield are also several drawings which have been engraved in illustration of the Waverley novels, as "Aberbrothwick," "Loch Katrine, Ben Venue, and Ellen's Isle," and "Lago d'Orta," engraved in one of the annuals. There are three valuable drawings by George Cattermole, "Christ raising Lazarus from the Dead," "Amy Robsart and Janet Forster at Cumnor Hall," and "The Baron's Chapel," all of which are distinguished by that strong originality which won for the artist so high a reputation. "The Town Hall of Ghent" and "Liege Cathedral," by Louis Haghe, are themes peculiarly in the vein of this artist, who gives a charmingly picturesque interest to architectural detail, and even an historical importance to the incident of his street-scenery. There is a richly-coloured drawing by S. Palmer, called "The Sailor Boy's Return." The composition and treatment are far above the purport of the title; they would suggest as their source the poetry of *The Tempest*. "The Reverse" is the title of a forcible study by E. M. Ward; and "The Finding of Moses," by H. Warren, is a subject admirably adapted to the feeling of that artist. In addition to these there are "Returning from Market," R. Beavis; "Calais Pier," David Cox; "Landscape with Cattle," E. Duncan; "Landscape," John Field; "The Gipsy Coquette," O. Oakley; "Monte San Giuliano," T. M. Richardson; a charming drawing by Birket Forster, and others which give an interesting variety to the catalogue.

We have been much gratified by the permission of the proprietor of these works, so courteously accorded, to see his collection; it contains pictures and drawings the peculiar qualities of which have never been surpassed. He is, as we have intimated, but one of many to whom British artists are indebted for their prosperity, and British Art for its pre-eminence. They are increasing daily. We venture to assert that under no circumstances will the collector have reason to regret he has thus expended moneys: all who labour must have some rational object of expenditure—a pursuit that is a pleasure. There can be none that promises better assurance of enjoyment than that which is derived from Art; while it is but justice to lay stress on the fact that a collection, judiciously made, can never deteriorate in value. If Art be only "a hobby," it is one which it can rarely be dangerous to ride.

It will be seen that to this collection our readers have been, or will be, much indebted. No fewer than four of the pictures of Mr. Williams will be engraved for the *Art-Journal*. Similar services have been rendered us, and favours conferred upon us, as our readers know, by many other collectors: without such aids, indeed, it would be impossible for us to issue this publication with the claims we assume it to have on public patronage and support, or to give it the high position it undoubtedly occupies in periodical literature.

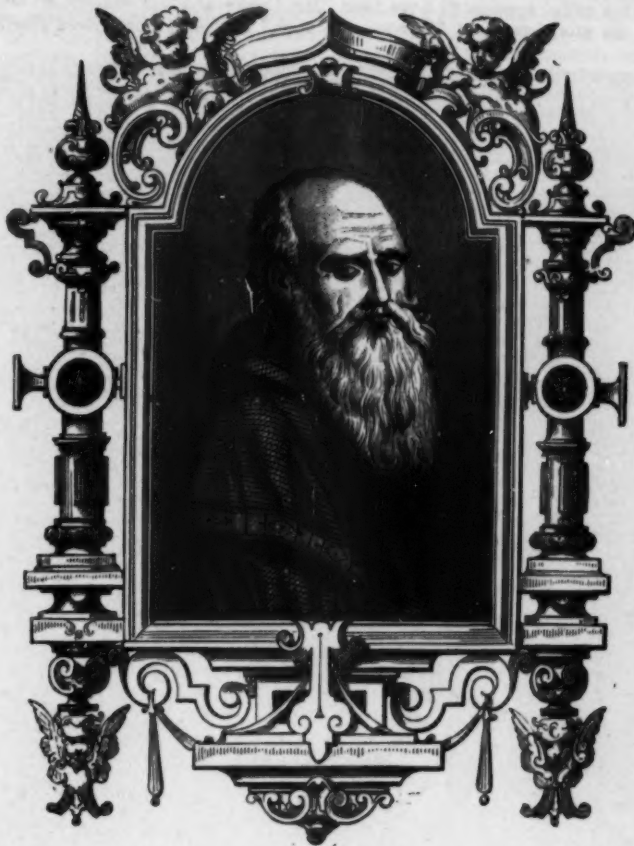
The possessors of fine pictures are, by this means, extending far and wide—bringing within the reach of all classes—the enjoyments they themselves derive from Art, while giving force and effect to its value as a TEACHER. Happily, it is now a truth universally admitted, that selfishness produces little happiness. The generous consideration for others that of late years has thrown open to the people so many Stately Homes with their parks and gardens is that which willingly, nay, gladly, exhibits, as far as possible, the treasures of THE GALLERIES where congregate the choicest examples of perfection in Art.

## THE BRITISH MUSEUM.

THE affectation of exactitude which distinguishes our parliamentary finance is displayed by the demand of £12,789 for new buildings and repairs for the British Museum, and of an extreme sum of £1,140 for cataloguing. The total vote for the Museum is thus swelled to £13,929. This moderate increase will be viewed with satisfaction by all friends of Science and of Art. The trustees have at length decided to extend the hall in which the Elgin marbles are exhibited, so as to present to public view the antiquarian objects which are now stowed away under unsightly sheds, with little more advantage to the visitors than they offered when remaining in their original sites. The advisability of separating the natural history collection from the collection of antiquities, is admitted by the trustees and by Government. The miserable inadequacy of the buildings at Bloomsbury for containing our national treasures in the distinct departments of sculpture, architectural remains, ethnological specimens, zoology, botany, mineralogy, and articles illustrative of ancient and modern history, while our principal public library is kept under the same roof, has long been painfully apparent. We rejoice to see a step taken, although it is but an insignificant one, towards remedying this national disgrace. We hope that the provision of a museum of natural history, on a suitable site, will not be much longer deferred.

With regard to the catalogue, we have little sympathy with the persons who speak of the immense difficulties attendant on its completion, or rather on its commencement. Complete, in one sense of the word, it will never be, as each year adds to the contents of the library. We have no hesitation in speaking of the present state of the catalogue as entirely unworthy of the library and of the nation. An efficient indexing of the books is a simple question of pounds, shillings, and pence, and for the service of those literary men for whose aid the library is chiefly important to the nation, at least half the value of the library is dependent on the excellence of the catalogue. The plan now adopted of writing the titles of works in a fine, thin, Italian hand, illegible to any but the better sort of eyesight, is immeasurable. Every title should be legibly printed, and copies of the printed slip would thus be available for each portion of the index work that is requisite. A clear, legible title should be prepared for each work on the day of its reception, and a journal would thus be formed, which would serve as the proper and natural basis of all subsequent indexing. The twofold arrangement of name and of subject, the list of authors, and the index of works should be contemporaneously carried on, and a double general catalogue, say down to the year 1850, should be at once completed. The duty of embodying the annual additions in the revised general catalogue might be carried out every twenty-five years, or even oftener. But the idea of keeping open a general manuscript catalogue, to be supplemented by pasting in scraps of thin written paper, should be at once and for ever repudiated. We repeat that there is no real difficulty in the matter, but that which attends on a false economy. The present state of the catalogue is such as to disgust and to confound any literary man who uses it for the first time. The method of cross reference, by which one is sent to volume after volume for information which, by the proper use of such printed slips as we suggest, would be given in each instance without increase either of cost or of cumbersome, should be reformed. If the object set before the compilers of the catalogue had been to throw the greatest number of obstacles in the way of any one who sought for a recordable piece of information, or for a book of which he did not know the name of the author, it would scarcely have been more efficiently carried out than by the present system. We trust that the £1,140 will be devoted at least to the commencement of a catalogue that shall be legible in its pages, and intelligible, as well as intelligent, in its arrangement.

## PICTURE GALLERIES OF ITALY.—PART IX. FLORENCE, THE UFFIZJ GALLERY.



BERNARDINO LUINI.



TILL in Florence, and in the gallery of the offices; wandering from one vestibule to another, from corridor to corridor, from hall to hall; now arrested by the attractions of some chaste and reverend production from the pencil of Fra Angelico or Bartolomeo, of Raffaele or Perugino; now lingering before the voluptuous 'Venus' of Titian, or the rich and luxuriant 'Esther in the Presence of Ahasuerus,' by Paolo Veronese. And then, when the eye from very satiety has become weary with colour, turning from the pictures that decorate the walls to the sculptures which stand in well-arranged profusion on the floors, we are brought face to face with works that have been exhumed from the dark sepulchres wherein for ages they lay hidden, or with more modern examples of an Art which the great sculptors of ancient Greece and Rome left as lessons for their successors: with the chaste Venus de' Medici, the graceful Dancing Faun, the Niobe, the Wrestlers, the Bacchus and Faun of Michel Angelo, the David as the Conqueror of Goliath, by Donatello, and with others. The treasures of the Uffizj are by no means exhausted when all the works in these two classes have been examined and studied. There is a cabinet of ancient Etruscan bronzes, a collection of vases and terra-cottas, a magnificent collection of medals, and another of gems, each of which no true lover of Art would pass by without investigation; while the drawings and engravings—in number more than thirty thousand—would afford almost indefinite occupation to the student and amateur. But our visit to the Uffizj, and to the Florentines also, is, for the present at least, almost ended; another year, perhaps, it may be resumed; but before journeying onwards to some others of the Italian cities possessing notable picture-galleries, we will take one more turn round the Tribuna, and other rooms of the Uffizj, where there is still much that has hitherto passed unnoticed.

Foremost among the copyists, or imitators of Leonardo da Vinci, stands the name of BERNARDINO LUINI, whose portrait heads this page: he is supposed to have lived about 1460—1530, but little is known of him. Vasari, who calls him Di Lupino,

almost passes him over unnoticed; upon which Mrs. Forster, the translator of the biographer of the Italian painter, remarks:—"The short mention with which our author has passed over the works of this artist proves that he was not acquainted with them, and had been but insufficiently informed by those on whom he had relied for his intelligence. In the present day Bernardino receives full justice; nay, some may think he has obtained rather more than his deserts, since his works in certain instances have been attributed to Leonardo da Vinci." But what has been omitted by a biographer who was Luini's contemporary is, in some degree, supplied by later writers: thus Kugler says:—"It is true he rarely rises to the greatness and freedom of Leonardo; but he has a never-failing tenderness and purity, a cheerfulness and sincerity, a grace and feeling, which give an elevated pleasure to the student of his works. That spell of beauty and nobleness which so exclusively characterises the more important works of the Raffaello period has here impelled a painter of comparatively inferior talent to works which may often rank with the highest we know. The spirit of Leonardo, especially, was so largely imbibed by Luini, that his latest works are generally ascribed to Leonardo. This was the case for a long time with the enchanting half-length figure of the Infant Baptist playing with the Lamb, in the Ambrosian Gallery, at Milan; and also with the delicate picture of Herodias, in the Tribuna of the Uffizj, at Florence." The same may be said of others. The best works of this painter are in Milan; the Ambrosian library, the Brera, and several private collections possess some excellent easel-pictures. His frescoes in the Brera and elsewhere, especially in the Monastero Maggiore, are of a high order of merit.

Marco Palmezzano, of Forlì, whom Vasari only refers to by name, calling him Palmegiani (about 1456—1537), is termed by Lanzi "a good, but almost unknown, artist, of whom, in books upon the Art, I have found mention only of two works, although I have myself seen a great number. He was cautious, too, that posterity should not forget him, for the most part inscribing his name and country upon his altar-pieces, and upon pictures for private ornament, as follows:—*Marcus Pictor Foroliviensis, or Marcus Palmasanus P. Foroliviensis pinsabet.*" Thanks to the researches of other writers upon Italian Art, and especially to the latest, Messrs. Crowe and Cavalcaselle, we get some intelligence



about "this almost unknown artist" and his works. Lanzi gives a little information concerning both, but we learn more from the latter writers. From a document in the Archivio Notarie, at Faenza, dated 12th June, 1497, his name appears to have been Marco di Antonio Palmezzano: he was a pupil of Melozzo, of

Forli, who for a long time had the credit of executing many works, and especially some frescoes in a chapel in S. Rinaldo di S. Girolamo, at Forli, and others also, which are fully described by Mr. Crowe and his coadjutor. "All the pictures thus enumerated," they say, "have been ascribed to Melozzo, of Forli, on the



FLORA.  
(Titian.)

obvious ground of their superior excellence when compared with the general series of Palmezzano's works. But this ground is removed when it appears that the best of these choice examples is not by Melozzo, but by his pupil. The contract for the Madonna

of Faenza"—this is the document to which reference has just been made—"is therefore of value, as it proves the ability of Palmezzano in 1497, and justifies the presumption that having long worked under Melozzo, his best efforts are due to the period im-

mediately succeeding that master's death. It is evident, at the same time, that Marco was willing at first to rest his chance of fame upon the acknowledged fact that he was Melozzo's pupil; and hence the custom of signing his earlier works "Marcus de Melotius." During thirty-seven years of the sixteenth century he painted a great number of pictures, all of them in oil, and now scattered throughout the galleries of Europe. They have all the same general character, reminding one fundamentally

of Melozzo, frequently of the Umbrian school and of Pinturicchio, casually of the Lombards and of the Luini, and in landscapes, of Cima, whose clear atmosphere, however, they do not rival.

We have a few pictures in this country by Palmezzano. In the National Gallery in London is a 'Pietà,' that once formed the lunette of a large painting in the cathedral of Forlì, representing Christ giving the communion to his Apostles. In the Dublin National Gallery is the Virgin and Infant Jesus enthroned



THE HOLY FAMILY.  
(Mariano da Pescia.)

between John the Baptist and S. Lucy, with an angel in front of the throne playing a guitar. It is inscribed with his name, and is dated 1508. A 'Baptism of Christ,' belonging to Mr. R. P. Nichols, was exhibited at the Manchester Exhibition; it is dated 1534. At the same exhibition appeared 'The Incredulity of St. Thomas,' where it was called a Raffaele, the ascription given to it when in the collection of the late Lord Northwick. It was previously in the gallery of the late Mr. Solly, where it was

shown as a picture by Perugino: Mr. Crowe says, "This is a fine work by Palmezzano."

His 'CRUCIFIXION,' in the Uffizj Gallery, of which we give an engraving, is mentioned in the volumes of Messrs. Crowe and Cavalcaselle, but without comment. The picture, in its conventional treatment, evidences the comparatively early period of Art to which it belongs. The general composition, as regards arrangement of the figures and their respective attitudes, the land-



scape, and the tree-forms, have all what has been termed "a sculptural immobility, extending alike to action, details, and drawing." In the foreground, on the left, are the Virgin Mary, and Mary the mother of Jesus and Cleophas; at the foot of the cross kneels Mary Magdalene; and on the right is St. John, with his eyes fixed on the crucified Saviour: the face of the disciple is soft and sweet, even to womanhood. In the middle distance is a lofty eminence on which a few figures are grouped, and also at its foot, gazing on the murderous scene. The picture is remarkable for the quality of light, so that the three hours of darkness that rested on Jerusalem during the Crucifixion must have passed away in the painter's idea.

Greatly did the genius of Titian exalt the school of Venice; for "there is scarcely a line of Art which, in his long and active life, he did not enrich;" in the multifariousness of his powers he

takes precedence of all other painters of his school, and artists of all countries, and of all subsequent times to his own, have made pilgrimages to Venice, where alone he is to be seen in all his grandeur. No painter ever received greater homage than Tiziano Vecellio, to adopt his real Italian name. Titian lived at a period when Venice was in the height of her glory; when "her merchants were princes, and her traffickers were among the honourable of the earth," but only as regards their mercantile transactions; for immorality and sensuality walked hand in hand with riches and power. Titian's Art, it may be assumed, was too often exercised in accordance with the times; and in his Venuses and female portraits there is no doubt we frequently see representations of those whose grace and beauty were as conspicuous as their lives were irregular and licentious. The *demi monde*, as we now are accustomed to call this class of indi-



THE CRUCIFIXION.  
(Palmezzano.)

viduals, exercised, in Titian's time and long after, no little influence on the manners and politics of the Venetians. There are not a few pictures scattered throughout Europe bearing the questionable title of 'Titian's Mistress': "that in the Louvre is a specimen of the fullest and most lavish beauty," writes Kugler. "The same head is repeated with equal beauty in the so-called 'FLORA'—one of our engravings—in the gallery of the Uffizj, at Florence, who is represented with her golden tresses flowing loosely over her naked shoulders and bust, holding flowers in her right hand, and a piece of violet-coloured drapery in her left." It is undoubtedly a splendid portrait of ripe womanhood.

There is a picture, 'THE HOLY FAMILY'—engraved on this page—by an artist little known, whom a modern French writer, without giving his authority for so doing, calls Mariano Graziadei, but who is elsewhere called Mariano da Pescia. Vasari, in his

account of Ridolfo Ghirlandajo, thus speaks of him and of this identical painting:—"Mariano da Pescia was a disciple of Ridolfi, and acquitted himself exceedingly well; the picture of Our Lady with the Infant Christ, St. Elizabeth, and St. John" (the infant John the Baptist), "which is in that chapel of the Palace, painted, as we have said, for the Signoria, by Ridolfi, is by the hand of Mariano. Da Pescia is supposed to have died about the year 1551. His picture of 'The Holy Family' is very naturally, if not gracefully, composed; the faces of the Virgin and St. Elizabeth wear an agreeable expression, while the sentiment embodied in the action of the two children is that not unfrequently found in the pictures of Raffaele and other great masters. The painting was removed in 1344 from the old palace to the gallery of the Uffizj."

JAMES DAFFORNE.

## THE MUSEUM OF THE ROYAL ARCHITECTURAL SOCIETY.

THIS valuable society, long located at South Kensington, now occupies a residence in Bowley Street, Westminster, immediately behind Dean's Yard, in the midst of Art-workmen, for whose especial behoof it was instituted, fifteen years ago, in a poor loft in Cannon Row. It was well calculated to grow, and it has grown; yet, we believe, its present premises, though spacious and very convenient, will, in the course of a few years, be much too contracted for its collections and operations. On the evening of the 21st July, the building was inaugurated by its best friend, the President, Mr. Beresford-Hope, M.P., who was supported by the presence and the speeches of many distinguished persons, including the Lord Chancellor, Rt. Hon. the Earl of Powis, Lord Nelson, Dean Stanley, Sir H. Cowper, M.P., Sir M. Digby Wyatt, F.S.A., Canon Gregory, J. G. Hubbard, Esq., J. H. Parker, Esq., J. H. Pollen, M.A., S. C. Hall, Esq., John G. Talbot, M.P., F. S. Powell, Esq., Joseph Clarke, Esq., F.S.A. (Hon. Sec.), and T. Gambier Parry, Esq.

The audience was numerous, and consisted mainly, though by no means exclusively, of persons engaged in the trades that depend on architecture for their prosperity: unhappily, we have not to record the presence of a single painter or sculptor, though, we presume, many were invited.

The structure was raised by subscriptions; but its decorations have been furnished gratuitously—to the honour of those who have been liberal contributors. To each and all of those meritorious "helpers," Mr. Beresford-Hope gracefully and gratefully alluded. The space we may occupy cannot be filled better than with their names. Outside there are the following:—The roof of the greater court, originally belonging to the 1862 Exhibition; on either side medallions of William Wykeham and Sir Christopher Wren, modelled and executed in red terra cotta by Mr. Blashfield. The masonry, carving, &c., of the tympanum below, by Messrs. Poole and Sons. The two large panels on either side, representing a procession of figures, in enamel painting upon unglazed tiles, by Messrs. Harland and Fisher. The red tiles with green bosses above and below these two panels, by Mr. William Godwin. Three polished red granite shafts for the first floor windows are by Messrs. Macdonald, Field, and Co. The carving of the five capitals to these shafts, by Messrs. Poole and Sons. These windows were gratuitously filled with stained glass: the three lights nearest to Dean's Yard, by Messrs. Clayton and Bell; the two centre lights, filled with glass suitable for civil architecture, the subjects being carving in stone, and carving in wood, by Messrs. Lavers, Barraud, and Westlake; the next of the three lights on the other side, in foreign glass, with 'Christ talking with a woman of Samaria,' as the subject, by Messrs. Mayer and Co., of Munich. A large male figure, level with the windows, representing 'Architecture,' carving and stone included, by Messrs. Farmer and Brindley. A female figure of like proportions, representing 'Sculpture,' carving and stone included, by Mr. Earp. Stained glass for the openings in the tracery, representing the 'Creation,' by Messrs. Heaton, Butler, and Bayne. Patent hinges, lock, and rack bolts, worked by keys, for the front door, by Messrs. Charles Smith and Sons. Patent self-coiling steel shutters, for the two lower windows, by Messrs. Clark and Co.

Inside the building:—The whole of the Caen stone required, by M. Emile Foucard. The whole of the tile pavement for the lobby and steps into the Museum, specially manufactured from an original design by the Rev. Lord Alwyne Compton, by Mr. William Godwin. The decoration of the lobby ceiling and screen, by Messrs. Bell and Almond. The head of the panel to the right, filled with Venetian mosaic, from a gratuitous design by Messrs. Clayton and Bell, by Salvati and Co. The same panel from the springing of the arch downwards, filled with new marble mosaic,

by Messrs. Harland and Fisher. The whole of the panel to the left, containing a figure in glass mosaic and a screen of a new material (Rustine), "showing the effect of the latter when polished, as compared with marble," by Messrs. Jesse Rust and Co. Figures representing 'Architecture' and 'Painting,' in encaustic decoration on stone, over the arch facing the interior of the Museum, by Messrs. Lavers, Barraud, and Westlake. The whole area of the ground floor of the Museum, within the columns which carry the galleries, is covered with a tile pavement in quiet colours, surrounded by a border of encaustic tiles of varied patterns, chiefly from old examples. At the foot of the staircase is a large panel of more elaborate work, and of special design and manufacture, being a mixture of mosaic and encaustic tiles, and having figure-subjects and emblems illustrative of the study and practice of architecture, &c., presented by Messrs. Minton, Hollins and Co. On the left hand from the wall to the first column, a tile pavement, by Messrs. R. Minton, Taylor, and Co. The two following compartments, containing geometrical mosaic and encaustic tiles, by Messrs. Maw and Co. The next compartment, by Messrs. Hargreaves and Craven. The next, a mosaic pavement termed "Rustine," an enamel approaching granite in its hardness and powers of resisting the effects of the atmosphere," by Messrs. Jesse Rust and Co. The whole of the lesser court, covered with tiles manufactured in Prussia, "possessing the qualities of extreme hardness, with softness of colour, facility of carrying out designs, and special adaptability for exposure to the weather," by Messrs. Oppenheimer and Co. The back portion of the greater court, laid in asphalt, by Messrs. Armani and Stodart. Adjoining it on the right, two compartments of various specimens, including some encaustic tiles, of "new manufacture in curvilinear patterns, with ornament unusually deep," by the Architectural Pottery Company. The next compartment, containing various specimens, by Messrs. Malkin and Co. The corner compartment adjoining, containing "plain dust encaustic and vitreous mosaic tiles," by Messrs. Ridgway and Co.

## ART IN CONTINENTAL STATES.

PARIS. — Bitter complaints are made in Paris of the decline and fall of Fine Art encouragement under the Imperial ministerial dispensation—at a time too, when, it is affirmed, successful foreign competition should ensure a totally opposite policy of proceeding. The charge is supported by the following very significant return:—The average price of pictures bought through the Ministère de la Maison de l'Empereur was—in 1863, 3,413f.; 1864, 2,743f.; 1865, 2,690f.; 1866, 1,840f. Average price of pictures for which orders had been specially given:—1863, 1,659f.; 1864, 1,440f.; 1865, 1,393f.; 1866, 1,173f. Surely this is passing strange! It must be admitted that a veteran field-marshal does not appear to be the most appropriate guide for developing the movements of Art, whatever he may be of battalions in the field.

DRESDEN.—The name and merits of Hans Holbein have, of late, been made the subject of especial note: an *excellior* seems to have hailed this friend and protégé of Erasmus and More—this cotemporary of Durer, and, with him, the champion of German Art in competition with the *cinque cents* glories of Italy. Marked honours have been paid to him in this passing year, 1869. August welcomed his Darmstadt 'Madonna' to an important Exhibition at Munich; and the same consecrated canvas, will, with the consent of its proprietor, the kind Duchess of Hesse Darmstadt, be borne, like a most precious treasure, to take its foremost place in a general review of the master's works, in the approaching month of October, at Dresden. This incident becomes the more striking from its bringing into conjunction and contrast this *chef-d'œuvre* and its equally renowned counterpart of the Saxon Gallery. Artists and amateurs, who

may be present at this *fête*, will find its interest cumulated and completed by the presence, though apart, of Raphael's divinest of Madonnas, the "San Sisto." With regard to the Madonnas of Dresden and of Darmstadt, we are told, by M. Le Baron de Conches, in his admirable volumes, the "Causeries d'un Curieux," that for a long time it was a prevailing opinion, that the principal figure in the group was a portrait of Sir Thomas More. The Dresden canvas was actually sold in Venice under the false title of Sir Thomas More and his family. As such, it was shown to Horace Walpole. It happened, however, that original designs, discovered in the possession of the family of Meyer of Basle, proved that the earlier painting of the two had been executed at Basle previous to Holbein's first visit to London; and they further establish, that this had been an *ex voto* picture of the Burgomaster, Jacob Meyer zum Aasen, of Basle, for the health of one of his children. Independent of its treatment, there is something touching in the subject. The youngest son of the Burgomaster is dying. Meyer directs that he and his eldest son should be painted in the attitude of kneeling before the Virgin—on the other side, his wife, his mother, and his daughter prostrate themselves. In the centre rises the apparition of the Virgin holding in her arms and close to her bosom the sick child, which, with instinctive affection, stretches its little hand towards its mother, while the infant Jesus, nude and standing near to the eldest son, seems to say—"Eccus qui sum." Alluding to the singular and casual proximity, in the Dresden Gallery, of the German and the Italian Madonnas, M. De Conches remarks, with a nice yet warm critical feeling: "However different may be the impressions produced by these works, it is equally difficult to forget the one or the other. In the former, we must not look for the mystic glow of Fra Angelico da Fiesole, nor the grace of Perugino, nor the antique grandeur of Mantegna, nor the divine elevation, noble outline, and wondrous, yet slightly sensual, delicacy of Sanzio (Raffaello.) Here we have another creation; and Holbein, while aiming at an equally powerful presentation of human beauty, sought for it not the less in a wholly different sphere. Raffaello signals the pre-eminence of the Virgin by splendour of form and physiognomy, a divinity of expression, the tenderest aspect of innocence, and a majesty unconceived up to his time. His father had placed him, at his birth, under the guardianship of the angel of grace; and it might be said, that throughout his life this angel had hovered over him and taught him to illustrate religious idealism by assimilating with it the fine essence of the antique. From the brain of the realistic Holbein came forth, in bright novelty, a fresh type, more simple, more closely intimate with our human sympathies, if, as it were, a more household familiarity. There you have the Italian presentment of fervid southern faith; here, the Virgin of the North German and, even then, Protestant—the *alma mater* of full and florid form, such as Albert Durer and Rubens have commended to our admiration. The one, seated in her heavenly home, beside the divine Saviour, watches over the world from on high; the other descends into our habitations, and accords in sweet association with poor human nature. So it might be said that the goodly beings prostrate before her in Holbein's picture have an aspect more of heartfelt emotion than of surprise at her apparition." It may be fairly anticipated that October will find many pilgrims of Art wending their way to the Dresden shrine of the three Madonnas.

FLORENCE.—Michel Angelo's grand statue of David is, as reported, to be removed from the Piazza Signora to the great hall of the Pretorio, on account of the rapid internal decay of the marble. An exact copy of the figure is at once to be made, in white marble, and placed on the pedestal vacated by the original.—The fourteen statues, by Ammanato, which include those of the twelve Apostles, that have decorated for about a century and a half the interior of the Baptistery, are to be taken away; the composition of which they are made is crumbling, and the works are considered unsafe in their present position.



## ART IN PARLIAMENT.

If the faculty of wonder remains undestroyed in the mind of a parliamentary reporter, it must have been stimulated on the night of the 20th July into some activity. Great, immortal, names were mentioned on that occasion in Westminster Palace, and the ordinary topics of fierce ephemeral party struggle were for a few minutes displaced by questions more intimately connected with the higher phenomena of intellectual development. In a word, both in the House of Peers and in the House of Commons a debate was opened on the subject of certain recent purchases for the National Gallery.

The administrative Defender of the trustees of that institution, in the lower House, very neatly and conveniently "shunted" the House into such a dilemma that the full significance of the tacit obedience with which he was followed was hardly apparent. That hon. members should not waste time in gossiping about matters of which they, as a rule, know little or nothing was the view propounded by Mr. Ayrton. Diametrically opposed though it is to the main doctrines of the hon. gentleman's friends, it is not for us to question its justice. "It was perfectly useless for the committee to discuss the proceedings of the trustees of the National Gallery," said Mr. Ayrton, "so long as the commissioners retained their powers; it was obvious the committee of supply could only vote the money to enable them to discharge their functions. If the system was a bad one, nothing could be done but change it altogether." Under this new method of "personal government," the vote passed almost *sub silentio*.

In the House of Lords, however, a considerable degree of light was thrown upon a subject which it was not there considered to be foreign to the functions of a body of educated English legislators to discuss. Lord De Lisle inquired upon whose judgment and responsibility a picture representing 'Christ blessing Little Children' had been purchased for the National Gallery, at the cost of £7,000; and Lord Overstone entered at some length into explanation of this, as well as of several more recent purchases.

The line of argument adopted by Lord Overstone was not unnaturally that of calling witnesses to character; but the value of the testimonials cited was, unfortunately, reduced to a minimum, by the closing of the list with the name of one of the burlesque periodicals of the day. The citation of the opinion of *Punch* as to a representation of humanity and divinity upon canvas was a curious infelicity.

No single speech, however, in either House, attempted to bring out in full relief the salient points of the main question. The information useful to the public would rank under these heads:—What is the character of the pictures under consideration, as works of Art? If their authenticity and authorship be ascertainable, what is the evidence as to authenticity and authorship? Was the price paid for each picture fair, or disproportionate? Critics, like doctors, sometimes differ: he is a bold man who will at once answer these questions, whether in the negative or the affirmative.

Those who doubt the authenticity of these pictures are unquestionably best sustained by facts; leaving, for the present, and the present only, the arguments that have reference to the so-called Michael Angelo, we quote, as regards the 'Rembrandt,' a letter published in the *Times*, and signed "A Lover of Art for Art's sake." It is somewhat long, but will not bear curtailment.

"Sir,—Lord Overstone's reply to Lord de Lisle in the matter of the so-called Rembrandt requires further notice in consequence of Lord Granville's assurance that the Government are satisfied with it, and because of the determination which that assurance evinces to persevere in forcing the picture—I can use no more appropriate phrase—upon the country as a genuine work.

"If you will allow me the necessary space, I will endeavour to show how little cause Lord Granville has for the satisfaction he affects, and how necessary it is that we should form our own opinion of the many comfortable things which are daily said in our behalf.

"Lord Overstone opens his case by declaring that the picture, 'Christ Blessing Little Children,' had been publicly exhibited for three years; but that this was the first time its genuineness had been in question 'in this House,' without the smallest allusion to the fact that it had been loudly called in question in 'the other House' immediately after its purchase, by Lord Elcho, and that Lord Elcho's mouth had been stopped by the now stereotyped assurance that the history of the picture was known from the time of its being painted by Rembrandt downwards! And, proceeds Lord Overstone, repeating this assertion, 'in order to show that the trustees were justified in purchasing the picture as a great work in itself, and as the work of a great master, I will give a statement of its history from its execution to the present time.' And, then, what is his statement? Why, that it is 'believed' that the picture was painted by Rembrandt in 1650, and that the 'first trace' of it was in a catalogue of the Pommersfelden Gallery in 1746! Surely, after so hardy a leap of a hundred years, it would have been better to have told the truth boldly, and at once—viz., that the picture had no history, and that the trustees bought it without one! For my part, so strongly am I convinced of this, that I would willingly let them off the first hundred years if they would only furnish us with a real history of its pedigree for the second—that is, from 1746 downwards. They would, I am assured, find the record more eventful and ambiguous than they are prepared for.

"It is true Lord Overstone made a halt at the year 1719, and stated that a still earlier catalogue of the Pommersfelden pictures was published in that year, and added, 'there is the strongest belief that the Rembrandt was mentioned in it.' I regret to say that there is the strongest reason for believing that it is not mentioned in that catalogue, which Lord Overstone conveniently assumes to be lost, but which was forthcoming at the Pommersfelden sale in 1867 (a year after our unhappy purchase), and which, according to M. Burger, is still in possession of the family. Will Lord Overstone inform us if the trustees took any advantage of the opportunity afforded them by this sale to ascertain whether the Rembrandt was included in the catalogue of 1719 or not, and if they did not, why they did not?

"Lord Overstone dwells with considerable stress upon the fact that the picture was once in the Pommersfelden collection, but he does not tell us when or how it got out of that collection, or that the picture put forth at the sale of that collection, as the principal work in it, was a 'Rubens' (lot 203), which, in spite of the enthusiastic encomiums of M. Burger (who figures as Lord Overstone's chief authority in favour of the Rembrandt), was adjudged to be spurious! Fortunate, indeed, was it for the family that they had previously succeeded in getting rid of their other masterpiece, 'the Rembrandt,' without having to expose it to that dreadful test a sale by auction! What its fate would have been is illustrated by what befell 'the Rubens,' and yet another 'Rembrandt'—a twin picture to the one in Trafalgar Square—which was put up for sale in Pall Mall a few weeks ago, and bought in without a bid amidst the jeers of the company. All these pictures, Sir, had 'a most noble' history, and yet not one of them was genuine.

"Further, as regards the Gallery 'Rembrandt,' how was it that Lord Overstone forgot to mention an engraving that was made from it in 1812? The fact, nevertheless, is duly recorded by Mr. Wornum in his catalogue of the National Gallery. Could it be that Lord Overstone had heard the uncomfortable rumour that two other prints of it, at an earlier date, had come to light with the name of Eckhout appended to them, and that, like a prudent man, he thought it better to say nothing about prints? This rumour comes from the Continent, and is coupled with another, to the effect that the 'Rembrandt' in our Gallery is one of four pictures by the same hand, one of which, the 'Christ Blessing Little Children,' was selected by an astute dealer as a highly speculative work, which might be successfully passed off as

a 'Rembrandt,' and sold accordingly. These rumours are specimens of the sinister reports which are in circulation, both in this country and abroad, as to this unlucky picture. The trustees may choose to disregard them, but they cannot, in the face of them, pretend that the picture they have bought is 'unquestionable,' or escape the rash promise they have made in both Houses of Parliament to prove its authenticity from Rembrandt's time downwards.

"This being the case, I take the liberty to repeat my suggestion that for the present at least the words 'attributed to' should be inserted before the name of Rembrandt on the frame of the picture, and that the undoubted Rembrandts which surround it should be restored to their proper places."

It is more than probable that this subject is not "done with." At the close of the session, the Earl of Winchelsea again brought it before the House of Peers, proposing "that it be an instruction to Mr. Buxall to buy no picture in England without previously submitting it to the judgment of the trustees." Earl Granville objected, on the ground that it would be "a great mistake to invest with responsibility a number of persons, sometimes attending, sometimes not attending, and all occupied with other matters;" and advised in preference, to let Mr. Buxall do in the future what he has done in the past—have his own way. The Earl of Winchelsea is by no means the only one of the Queen's subjects who has little or no confidence in the judgment of the director; or who call in question the wisdom of his purchases from Mr. Phillips, Mr. Macpherson, and Lady Eastlake: there are many who think with the noble lord, that these pictures would have been "bad bargains" at a fourth of the price they cost the nation; in fact, nobody seems satisfied except their late owners. We may live to see his lordship's advice taken;—to "put the supposed 'Rembrandt' with the spurious 'Ecce Homo' in the cellar of the National Gallery," and the painting attributed to Michael Angelo by its side.

THE  
SCULPTURES ON THE LONDON  
UNIVERSITY.

THE statues on the front of the London University, in Burlington Gardens, are now placed, but as the building is still encumbered with scaffolding, it is impossible to judge of what may be the effect when this shall be removed. We have watched the erection from its commencement, but have never augured favourably of its appearance in a site so confined: as, being a studiously ornate composition, it should be seen as a whole from a proper distance; but there is no point from which the entire front can be seen so that its relative proportions can be considered. Of the statues whereof we are about to speak, there are twenty-two; and it may be remembered that the selection of the persons to be represented was confided to a Committee, for whose guidance certain conditions were proposed, which we very briefly recapitulate in order that the scheme of commemoration may be intelligible. 1. The four seated figures over the four piers of the entrance portico, should typify the four faculties of the University, as represented by Englishmen illustrious in Art, Science, Law, and Medicine, respectively. 2. The six standing figures on the roof-line of the central portion of the building should be in the classical style, and should represent men of ancient times, eminent in various departments of study included in the University course. 3. That the six standing figures in the niches of the ground-floor of the wings should be portrait statues of distinguished representatives of modern knowledge; those on the west wing Britons, and those on the east wing foreigners. 4. That the six standing figures on the roof-line of the wings should also be statues of distinguished representatives of modern know-



ledge—those on the west wing Britons, and those on the east wing foreigners. In deference to these conditions the six statues on the roof-line represent Galen, Cicero, Plato, Aristotle, Archimedes, and Justinian. The last name did not, we believe, appear among those first selected as the ancient celebrities. The representative of Law, was, we believe, to have been Tribonian, who became reputed from having been employed by Justinian to assist in a revision of the ancient Roman codes. For Tribonian, Justinian has been substituted, and the substitution is sufficiently justified by history. We hail with much pleasure the presence of Davy in that place which Dalton cannot be elected to occupy. The merits of Dalton cannot be denied, but it must be conceded that Sir Humphry Davy was in chemical and physical science one of the greatest men the world has known.

The sculptors were chosen by Lord John Mansers, and the original list named Lough, J. S. Westmacott, Woodington, Noble, Theod. Durham, and Foley; and six of these were appointed to execute each three statues, while four were allotted to Mr. Durham. In consequence of his numerous engagements, Mr. Foley declined his share of the commission, which was delegated to Mr. McDowell, and Mr. Wyon has executed we believe, the three statues which were allotted to Mr. Lough. Of the six figures on the roof-line, three were executed by Westmacott, those of Galen, Cicero, and Aristotle; the other three, representing Plato, Archimedes, and Justinian, are the works of Mr. Woodington. It might be supposed that these figures would present simply well-disposed studies of drapery, and nothing more. But they have by no means been slighted because they are so far removed from the eye. The subjects are the least grateful of the entire selection; ample justice, however, as to work and treatment seems to have been done them, as far as can be seen in looking at them at an angle of some sixty degrees—a condition which places them beyond the pale of detailed criticism. The four figures in front of the Council-room windows are sitting statues of Newton, Bentham, Milton, and Harvey. These are by Durham, and it may be said that all are productions of great genius. Yet there is diversity of quality in them, the statue of Newton, for instance, will bear comparison with any work of its class, and it is much to be regretted that a model so fine is rendered in no better material than Portland stone. It is a matter of congratulation that these four statues are by one hand, as it is scarcely to be expected they could have been so uniformly simple and effective as the work of different artists. There is in the composition one striking peculiarity, which, had they been the work of various hands, would not perhaps have occurred in more than one; and that is the figures are seated on a mere block of stone, the conventional chair being dispensed with. This, in a sitting portrait-statue, is, we may say, an entirely original idea; we cannot learn that anything of the kind has heretofore been essayed in modern Art. In Mr. Durham's statue of Milton, the likeness is unmistakable, and the gentleness of the character is impressively set forth. These four are the most prominent figures, and of the whole, those alone which at present offer themselves to criticism. The three upper figures on the east wing, are Galileo, Goethe, and Laplace; the three lower figures are Leibnitz, Cuvier, and Linnæus—the six statues being the work of Wyon and McDowell, respectively. Those on the west wing, above, are Hunter, Hume, and Davy; and the three beneath are Locke, Bacon, and Adam Smith—works of Noble and Theod. To these statues, in connection with the building which they ornament, a long essay only could do justice, as every figure so embodying a remarkable character merits consideration that would traverse the limit by which we are bound. The building is in embellishment the richest in London: the architect is Mr. Pennethorne. The Renaissance ornamentation harmonizes extremely well with the mixed character of the architecture. The most daring venture is the introduction of the royal shield amidst classic and Renaissance ornament

## ENGLISH MOSAIC.

We have never been able to consider even ordinary domestic decoration otherwise than as an expensive luxury—beyond the means of the mass of the middle classes; therefore any process which promises to place a cheap means of domestic enrichment within the reach of the many merits notice at our hands and patronage from the public. Of all the materials now employed for such purposes there is nothing so suitable as the different vitreous substances producible from a flux of glass and sand, or glass and coloured earths or mineral colours—a material of a nature similar to, though cheaper and of commoner quality than, the glass used for mosaic. Some years ago mosaic was taken up as an industrial Art by Messrs. Rust and Son of Carlisle Street, Lambeth, and they in a short time exhibited works far beyond what could have been expected from the adoption of an Art entirely new to them. One of their mosaic works is the figure of Palissy in the great hall at South Kensington. The firm is at present occupied in the production of the imitative gems and coloured bosses intended for insertion in the Albert Memorial, and these are formed at a cost with which no other method of manufacture can compete for rapidity and cheapness. Their imitations of lapis lazuli, porphyry, and stone of all colours, are perfect, and they are produced with a celerity and exactitude that set at naught all the efforts of handicraft. The base of these imitative gems is refuse glass—broken bottles—metal of that kind which was employed as the substratum of roads and pavements; the cost of the material is a shilling or fifteen pence a hundred-weight. The required forms are produced by moulding, after which they are polished in the usual way. A mason or carver would be busied two or three days in forming with the chisel some of the shapes we saw; but by means of the iron mould a thousand of certain of these casts can be produced in a day by a man and a boy. The process is simple enough. By means of the usual long iron tool, a mass of molten glass is taken from the furnace and placed in the mould, which is immediately put under a press, whence it is removed in the shape required, and when cold is ready to be polished if it be coloured glass; but if only a tile or form made of glass and sand, is ready for being inlaid either as a flooring or as a facing to a wall. Neither the material nor the labour is expensive; skilled labour therefore does not enhance the cost of production, for men and boys accustomed to subordinate duties in a glass-house require little instruction to produce these forms.

Some of the most ingenious works of Messrs. Rust and Son are at the Architectural Museum in Westminster. One remarkable example is the facing of a wall with white glass tiles, which give it the appearance of having been built with white glass bricks; the wall is crossed by bands of an imitation of porphyry, studded with flowers. Above this section of wall is a *lunette*, presenting on a gold ground a florid composition, inlaid, but in relief—quite a new feature in this kind of ornamentation. The *tesse* produced by Messrs. Rust have not the slippery surface which renders this kind of flooring somewhat dangerous. The tiles have any amount of colour, but without glaze, and consequently the foothold is more firm than on a glassy surface. In mosaic there is a version of the 'Tribute Money,' after an old picture; and the royal arms also in mosaic—an extremely complicated subject for work of this kind. Another curiosity in glass material is the head of a monk, worked out in a composition of glass in fine powder mixed with lime, also in fine powder, in equal proportions. This invention we conceive to be susceptible of great development; indeed all the works we have mentioned are only in their infancy, but the enterprise, which has been thus far successful, must accomplish much in the direction of good and cheap ornamentation. The labours of Messrs. Rust and Son are directed to the production of utilities in which are combined at once cheapness and elegance.

## THE NATIONAL GALLERY.

SIXTEEN thousand pounds is our Christmas, or rather our Midsummer, bill for the expenses of the National Gallery. It cannot be considered disproportionate to the requirements of the case; but it would be more satisfactory to all interested in the subject if the matter were placed on a more intelligible and permanent footing. The gallery we now have, and which is by no means overcrowded or unfitted for the display of the treasures it contains, is national property. Rent and taxes do not afflict its conservators. The expenses of maintenance, watching, and administration, are not necessarily large. They ought to be regarded as definite and permanent—a settled item of national cost, independent of party or of chance. Then comes the question of the augmentation of the collection; as to which, the proper course would be to allot a definite annual sum for this purpose, within the limits of which a certain discretion should be given to the curator, or the proper officer, as to purchase. An intelligible business-course would thus be followed up, and we might be spared the pain and the shame of hearing such statements as those made in the House of Commons by Mr. Bentinck, that two pictures, one by Van Huisum and one by Cuyp, which, in June, 1867, and in April, 1868, had been sold in Christy's auction-room for 764 guineas, had been lately purchased for the National Gallery for the sum of £1,800.

A further example of that scramble among our various public bodies which the want of a ministerial chief, responsible for the national expenditure in matters of Art, so gaily encourages, is cited as having recently occurred with regard to some remarkable works by Hogarth. Among our four or five occasionally picture-purchasing departments are, Kensington Museum and the National Portrait Gallery. When the Hogarths came to the hammer it was thought desirable that they should become public property. But the question arose how? The National Gallery desired to purchase, but the Portrait Gallery claimed the pictures as appropriate to their own collection. The price ran high for a picture of great interest; the Portrait Gallery purchasers were at the end of their tether; and thus none of these valuable works found their way to the national collection! so well do we carry out the system "how not to do it!"

The annual state progress of the Director of the National Gallery through Italy may be not unjustly regarded as a sort of public invitation to any picture-seller in that peninsula to come and make the most of that productive milch cow, the English Government. The chance that a plain-dealing, honourable, straightforward Englishman has, when he carries his own insular method of bargain among a people so Oriental in their practice as to buying and selling as are our adroit Italian friends, is ludicrously small. How rapidly our method has educated a people so ready to learn (when to learn is to profit) may be seen by some of the prices paid by different Art-purchasing missionaries. We question whether even the most exalted and romantic Italian imagination, twenty years ago, would have soared to the level of the prices paid for some of the curious but ugly bits of Gubbio ware which are now to be seen at South Kensington. When we contrast the prices at which some of the finest pictures of Italian masters have been privately purchased, with those with

\* [The picture here alluded to is a portrait of Hogarth at his easel, painted by himself. It was purchased by Messrs. Agnew and Sons, the well-known publishers of Manchester. A short time after the sale, Mr. Disraeli called the attention of the House of Commons to what he considered an act of great liberality on the part of these gentlemen, who at the time of the purchase were not aware they were bidding against the agent of the National Portrait Gallery. Messrs. Agnew had signified to the right hon. gentleman a desire to resign their purchase on payment of the sum offered for it at the sale by the agent. There is, however, another side of the question which ought to be considered when an agent of our national picture-galleries desires to acquire a work at a public sale. If no one is to bid against him, on the ground that the picture is wanted for the country, he would get it at his own price, but evidently at a sacrifice to which the owner of the property would not be disposed to submit. The latter looks to competition for realising the full value of what he sells.—Ed. A.-J.]



which we are now becoming familiar as paid for new acquisitions to the National Gallery, it is clear that our authorities have yet room for much instruction, even in so simple a matter as the best mode of effecting a foreign purchase on the propriety of which they have determined.

If the Rembrandt be a disproportionately extravagant purchase, and the Michael Angelo a study rather than a picture for a national collection of the character that distinguishes our own, the like could not be said of either of three other new acquisitions numbered 796, 797, and 798. Of these the third is open to no question on the score of price, as it was presented to the nation by Mr. A. W. Franks. It is the work of P. de Champagne, and presents a careful and remarkable group of studies of the head of the great Cardinal de Richelieu—namely, a pale face between two profiles, one to the right, and one to the left. The familiar features of the great statesman are presented with rare fidelity, and the difference—such a difference as may often be detected in actual life—between the two profiles is an invaluable study for the systematic physiognomist. Van Huysum has signed and dated his group of flowers—peonies, tulips, marigolds, roses, exquisite convolvuluses—in a terra-cotta vase. A bird's nest, which is rather awkwardly attached to the architectural support of the vase, is a wonder of microscopic accuracy, when closely regarded. The butterflies and the huge fly might deceive their conquerors. For the style of subject, the work is one of rare merit and beauty. The solid and massive "man's portrait," by Cnyp, is a fine picture, in good preservation, a not unworthy addition to a collection which in its Vandykes, its seven Rembrandts, its Raffaelles, and its Gainsboroughs, possesses some of the finest portraits now existing in the world.

### THE VIRGIN MOTHER.

ENGRAVED FROM THE GROUP BY CARRIER-BELLEUSE.

As a subject of Christian Art this treatment of Mary and the Infant Christ may appear both novel and irreverential. But the sculptor has authority for it in some pictures by the old painters—those of the Pre-Raffaellite period, or about Raffaele's time—in which the Virgin is seen holding up her infant, as for the benefit of a crowd of worshippers or sight-seers. The act may be undignified, looking at it from a sacred point of view, but such an exhibition, even of the "holy child Jesus," is scarcely unnatural on the part of the mother.

Tried by the true principles of sculptural Art, a composition of this kind is open to objection; it lacks simplicity and dignity, two attributes of one class of sculpture, and has no claim to grandeur, the attribute of another class. It has that picturesque character in which modern sculptors are apt to indulge, and which is generally popular. M. Carrier-Belleuse, whose 'Entre deux Amours' we somewhat recently introduced into our Journal, is rapidly rising into eminence in Paris, and has lately carried off the first prize, in competition, for an equestrian statue of General O'Higgins, the "liberator" of Chili, to be erected in the chief city of the state. His group of 'The Virgin Mother' is more naturalistic than ideal; somewhat florid in conception and treatment, and graceful in the action of the principal figure, which is undoubtedly elevated above the ordinary type of womanhood. It would have improved the composition as a whole if the drapery in which the infant is clothed had been shortened, or even slightly curved: the long straight fall is not agreeable to the eye; it matches too closely the line of the Virgin's dress on the other side of the figure.

### ART IN SCOTLAND AND THE PROVINCES.

DUNBLANE.—Aided by a parliamentary grant of £50 per annum, the restoration of this ancient cathedral has recently been partly commenced. The storms of seven centuries have injured the massive pile in every corner; the pillars of the Nuns' Gallery, and the entire nave are, it is feared, more than decayed and defaced.

STIRLING.—It will be time enough—and perhaps only just—to state our opinion of the Wallace Monument when it is completed, in September, the date fixed by the last of the promises of the committee; but let us note, meantime, that a considerable sum is still required for building operations; that another of the countless sickly appeals is about to be made to the public; and a fresh discord has been introduced among the subscribers by a proposal of the committee to insert in the eight windows of the two intermediate halls of the main tower, 'stained glass,' bearing suitable inscriptions, the name of the donor, and other matter at the will of the giver.

EXETER.—The Albert Memorial Museum is expected to be ready for occupation by the beginning of the present month. It will be the headquarters of the British Association during their visit.

LEEDS.—A meeting was held in the month of July to promote the establishment of an Institute of Art and Science for the town. A committee was formed, with the head-master of the Leeds Grammar-School as chairman. A head-master, Mr. Walter Smith, and a second master, Mr. A. Stevenson, were appointed. It was resolved to commence operations with a School of Art and Science, the final object is stated to be, to provide efficient schools for Art and Science teaching, and to establish Galleries of Art and a Museum of Industry free to the public, and free also to the students of the Art and Science Schools. It was determined to carry on the schools under the direction of and in connection with, the Science and Art Department of the Government, and, eventually, to erect a building wholly devoted to secondary education, with the advice of the Art-Department. We do not precisely see the object of this movement, unless it be to enlarge and supplement the operations of the School of Art which has been long established in Leeds, and in which Mr. Walter Smith has for many years held the position of head-master. We have an idea, however, of recently seeing a statement that Mr. Smith had retired from the post, probably with a view to the new appointment he has received. Is Leeds then to have two Schools? or is the old one to be merged into the projected institution?

MANCHESTER.—Mr. H. S. Marks, whose works at the Gaiety Theatre we noticed some time back, is engaged upon the decoration of the proscenium for the Prince's Theatre, Manchester, which is undergoing a general renovation.—Mr. Noble has received a commission for a large statue of Oliver Cromwell, to be placed in the Town-Hall.

OXFORD.—The statue of Adam Smith, by M. Gasser, has been placed on a temporary pedestal in the ground-floor of the Randolph Gallery for public view. Some time since a committee—consisting of the late Lord Taunton, Lord Justice-General Inglis, Mr. Gladstone, the Dean of Christ Church, the Master of Balliol, and Professor Thorold Rogers—was formed to adopt measures for purchasing the statue, the price of which is 700*l.*, with the object of presenting it to the University. More than 400*l.* has already been subscribed.

WARMINGSTON.—An Industrial Exhibition was opened here on the 26th of July, in the Town Hall. With the exception of one table and its contents, as the chairman remarked,—"All the visitors saw around them was the work of men and women in Warmingston, Heytesbury, and adjacent villages." Lord Henry Thynne, M.P., bore testimony to the excellence of the numerous objects, both useful and ornamental, which were gathered together.

### THE ART-UNION OF LONDON. EXHIBITION OF THE PRIZES.

The private view of the pictures, &c., selected by the prizeholders of the present year, was opened at the rooms of the Institute of British Artists in Pall Mall, on Saturday, the 7th of August. The highest prize, that of £200, fell to the lot of Mr. H. Shand, who selected, from the Royal Academy, Mr. Ansell's picture 'Winter Shooting,' the price of which was £350, the difference, we presume, being made up by Mr. Shand. There are two prizes of £150 each, one of which is Mr. E. M. Ward's picture, 'Beatrice,' from *Much Ado about Nothing*, chosen from the Royal Academy by Mr. James Robertson, the other being 'A Dutch Landscape,' by A. Burke, chosen by Mrs. Cobden, also from the Royal Academy. The three £100 prizes are 'The Day of Rest,' by M. Claxton; 'The Old Priory Farm,' G. Chester; and 'Left in Charge,' J. Gow. Of the value of £75 each there are four pictures: 'A Passing Storm,' E. N. Downard; 'The Parable of our Lord—the King taking account of his Servants,' a water-colour drawing by P. Priolo; 'The Uri Rothabock from Sissigen—Lake of Lucerne' (water-colour), C. Davidson; and 'The Castle and Town of Saumur, on the Loire,' G. C. Stanfield. There are four prizes of £60 each, six of £50 each, and others valued at various amounts, descending to £10, of which there are not fewer than twenty-two. The entire number of pictures exhibited is 91; and of drawings there are 29, making in the whole 120 pictures and drawings, many of which are by artists of high reputation. It is unnecessary to make any observations on these works, as most of them passed under our notice when first exhibited.

With respect to the appropriation of the reserve fund, now amounting to £14,911, many propositions have been put forth for its most advantageous investment; but perhaps the wisest appropriation of the money will be the establishment of a gallery and permanent exhibition, with suitable premises as offices for the society. It has been asked—why, with their ample means, the society has not established a school of Art? but of such institutions, public and private, there are more than required. We know how far in these days fourteen or fifteen thousand pounds will go towards the acquisition of a gallery in an approved locality. The Art-Union has always held its exhibitions in rooms within the limited pale of the region consecrated to Art-exhibition, and we cannot help thinking a removal beyond this circle must damage at least the prestige of the society. We mean that £15,000 would not supply such a home and settlement as the Art-Union is entitled to claim. We remember the sum that was asked for a renewal of the lease of the house in which the British Institution held its exhibitions. The directors of the Institution have a reserve fund of £15,000; but they have not thought themselves equal, with such a sum, to the re-establishment of the institution. As the appropriation of the reserve fund of the Art-Union has been ventilated, we desire very earnestly to learn the plan proposed; under the persuasion that the Art-Union of London has the power of conferring benefits on Art and its professors in other directions than those in which it has now for thirty-two years distinguished itself. The British Institution is at length extinct; until recently, hopes, we know, were entertained of resuscitating it, but no intention now exists on the part of the late directors, or we may say the present trustees, of making any attempt for its restoration. We may therefore now fairly ask,—what is to be done with the £15,000? If it be invested in the interests of Art, and it cannot well be employed in any other direction, that sum, added to the means in the possession of the Art-Union—but not unconditionally—would admit of the acquisition or erection of a building as offices and exhibition rooms for the Art-Union, which, during a part of the year, might be employed for the display of a collection of the works of the old masters—that unique exhibition, whose extinction is so generally deplored.



THE VIRGIN MOTHER.

ENGRAVED BY R.A. ARTLETT, FROM THE GROUP BY CARRIER BELLEUSE.

LONDON, VIRTUE & CO.





## STATUE OF MR. PEABODY.

THE position selected for the statue of Mr. Peabody is not happy. By persons coming into London the first view obtained is that of the back of the head, the shoulders, and the back of the chair, over, or through, a screen of iron railings, which we hope it is intended to remove. This unfortunate aspect regards Old Broad Street. Advancing into Threadneedle Street, the best point of vision is one from the north footpath immediately opposite the statue where the profile (the best outline) is caught. Before the gate of the Bank of England is reached, the figure is entirely obscured by the corner of the Royal Exchange. From the opening to the east of that building, the proximity is far too close to be tolerable. From every point of view, the want of background is disadvantageous to the figure; the window and projections of the Scottish Amicable Insurance Company forming anything but a congruous architectural setting.

We cannot but judge, then, that the statue is unfortunately placed. As to its intrinsic merit, room exists for more difference of opinion: or rather, considerable difference will arise according as the better or the worse points of the work are most closely regarded.

It is impossible to deny the presence of a simplicity of pose almost amounting to dignity. The fidelity of the sculptor to the dress of the day is close, and the success with which he has rendered such unpicturesque details as boots and trousers, in bronze, is far higher than that of some of the realistic statues of a late artist on which no small amount of public attention has recently been directed. Then the colour of the golden bronze, or brassy gilding, of which the entire cast consists, appears bright, clean, and pleasant, when compared with the nearest visible statue, the very grimy mounted Wellington. The chair is well designed, and adequately executed, although it may be regarded as holding to upholstery rather than to Art. On the whole, the aim of the sculptor has evidently been to give a realistic portraiture, in colossal proportions, of the man as he actually lives and moves among those who know him.

From this effort, however, the higher order of the sculptor's genius has held aloof. The sitting figure holds the same relation to the best portrait statues, even in our own country, that a *carte-de-visite* does to a finely painted head. There is nothing to throw around the figure that air of grandeur, which, in male figures, is the great desideratum of sculpture. The balanced exactitude of the details of the dress may be intended to indicate precision of character, but they are anything but sculptural. It is true that the large size—nearly, or quite, the double of life—renders every common-place and well-known detail more obtrusive. But it is in meeting this very difficulty that the genius of the sculptor is shown; and in this, as well as in so many other of our street-bronzes, it may be noted that a greater minuteness, precision, and delicate incision, of detail would have added immensely to the picturesque effect of the statue. In a word, we hold that the realistic statues of the day fail to satisfy the taste, not so much because the dress is in itself unbecoming or unpicturesque, as because the sculptor has failed to give to his work that labour, at once bold and minute, which would bring out a sharp shadow from every fold and from every border, and thus enrich the large surface with an appropriate and tasteful ornamentation.

The left hand cannot, certainly, be a portrait. It is coarse, heavy, unmodulated, and unmeaning; or, if it have a meaning at all, it tells a tale the very reverse of that open-handed generosity which two hemispheres agree to honour. The head, bold, but lacking something in boldness as well as in delicacy, is the best part of the figure. The right hand, folded on the knee, is better than the left, which clutches the end of the arm of the chair. The neckcloth, as this garment used to be called, is disfigured by a crack, which, if not

cared for, is likely to prove an increasing injury to the statue.

These grave and serious drawbacks to our admiration of this last production of the realistic school of portrait-sculptors may be thought to culminate in the observation, that what is most unreal is the conception of the figure. A respectable middle-aged merchant seated, hatless, out of doors, in London, is as inappropriate and unrealisable an idea as a warrior in a toga, or a Stuart king in Roman armour. Nor is this a fantastic criticism; for in the effect of the constant shift and play of light over the figure, and in the fact that out of the millions who will gaze on it not one will see it as the sculptor did, when he finished his model, lies an element of untruth that no detail of chair, and coat, and vest, and trousers, and boots, can overcome. We have not, for certain, an idealised statue. But, on the other hand, it is not a correct use of language to call this semi-colossal bronze realistic.

The cast slab on which the figure rests is incised "Ferd. Miller fudit, München, 1869." This slab rests on a pedestal of polished pink granite, with a moulded base of grey granite. We cannot consider the statue a very valuable adornment to the city; but in the heart of many a poor man, and in the honour and love of all to whom these emotions are natural, and the name of Mr. Peabody is known, is enshrined a far nobler monument to this benefactor of his race.

## MR. BIERSTADT'S WORKS.

AT Messrs. McLean's, in the Haymarket, may be seen chromo-lithographic reproductions of two pictures by Mr. Bierstadt, the distinguished American artist. Both subjects are from the Rocky Mountains—one of them bearing that title, the other is called 'The Storm.' The nearest passages of the scene represented in the former picture occur on a verdant flat on the right bank of the Colorado, where the river descends to the plain from the gorges of the mountains. The place is rich with verdure, abundantly covered with foliage and herbage, and bounded on the right by the river. But the great features of the picture are the mountains, which immediately close the view. The singular confusion of peaks of bare rock tells forcibly of some fearful convulsions of nature, referring to a period of which record is borne only by the earth itself. These piles of rocks are like nothing that we are familiar with in Europe. They seem to afford no kind of sustenance to animal life, and therefore hold out no temptation in their rugged heights to human enterprise in the way even of hunting or trapping, although we see in the plain a party of Indians who have been successful in the chase. From near the centre of the lofty range rises a pointed and remarkable peak of rock, called the Mount Lander, after General Lander, the American officer who, in 1858, was commissioned by the United States Government to survey this region, which before that time was unknown. The object of the survey was the discovery of some route across the continent to California. To this exploring party, Mr. Albert Bierstadt was attached; but it was not until he and his few companions had quitted the surveying party, and were returning homeward, that this particular locality was discovered. The scene everywhere bears the impress of almost virgin nature: there is no sign of civilisation, and in the life with which the subject is animated, this character is admirably sustained.

'The Storm' is also a passage of Rocky Mountain scenery, showing a basin much like an exhausted crater; but striking as are the material parts of the subject, the immediate interest is centred in the sky, where we see an approaching thunder-storm, which has already burst on the peaks of the mountains. This picture may be presumed to set forth the solemn grandeur of the region, with the accompaniment of an episode, which, in imagination, carries us back to conditions of which we have as yet but imperfect ideas.

## MINOR TOPICS OF THE MONTH.

THE ART-EXHIBITIONS all closed about the usual time, that is the end of July and beginning of August, after a season by no means favourable to artists. It was to be expected that the sum of money taken in shillings at the Royal Academy would exceed that of all former years, because everybody would wish at least to see the new rooms. In the old apartments in Trafalgar Square, last year, the sum taken at the doors was about £11,000, that is for admissions and the profits on catalogues; but this year in Piccadilly the amount has risen to about £19,200: and it is believed that next year, when the whole building is complete, a sum from this source, perhaps not equal to that of this year, but much beyond that of last season, will be realised. If we allow the Academy to have been open eighty days, this gives an average of £240 per day. Contrary to a custom which has prevailed latterly, the rooms were not shown by gaslight; and at the reduced price, sixpence, were thrown open for only one week. The class of persons for whom the reduction was intended did not avail themselves of the opportunity: on such days the rooms were still thronged with a well-dressed crowd. On former occasions, when the price of admission has been reduced, and the rooms lighted, there has been a full attendance of people to whom the difference in the charge was a consideration, and who could not have gone to see the exhibition during the hours of business had they wished to do so. With respect to the sales of pictures, generally, in exhibitions, it was hoped that the present would have been a red-letter year, but the hope has not been realised.

THE ROYAL ACADEMY.—We understand the Queen has graciously presented to the Royal Academy the bust of herself, executed by Her Royal Highness the Princess Louise, and recently exhibited in the New Gallery at Burlington House. Accompanying the Royal gift was an autograph letter by Her Majesty, expressing a warm interest in the prosperity of that institution.

THE NATIONAL PORTRAIT GALLERY is to be removed at the end of the year from Great George Street, Westminster, to the South Kensington Museum.

THE NATIONAL GALLERY.—The director of the National Gallery has prevailed upon the Dilettanti Club to lend its two celebrated portrait-groups, by Sir Joshua Reynolds, to the public, and they are now to be seen at the gallery in Trafalgar Square. These pictures were formerly at the Thatched House, whence they were removed to the comparative obscurity of Willis's Rooms. The two groups number fourteen portraits, and the names of the sitters are preserved. The first group consists of Lord Mulgrave, Lord Dundas, Earl Seaforth, the Hon. Charles Groville, the Duke of Leeds, Mr. Charles Crowle, and Sir Joseph Banks. The companion-picture consists of portraits of Sir Watkin W. Wynne, Sir J. Taylor, Mr. Payne Galway, Sir William Hamilton, and Mr. Smith, of Heath. The heads are all remarkable for delineation of character.

THE LEIGH HUNT MEMORIAL.—Mr. Joseph Durham, A.R.A., has completed his work; the iron railing designed and made by Macfarlane of Glasgow is also ready; but the committee has resolved upon a formality of inauguration; and, as few people will be in London during the autumn months, the ceremony has been postponed until the 19th of October, that



day being the birth-day of the poet. Cards of invitation will be issued to all the subscribers, and to others who apply for them to the hon. treasurer, Townshend Mayer, Esq., 25, Norfolk Street.

MR. RUSKIN—or as we should more appropriately write, Dr. Ruskin—is to be the first Professor of Art in the University of Oxford, under the will of the late Mr. Felix Slade, who bequeathed a large sum for the endowment of Art-professorships in Oxford, Cambridge, and London. Oxford has made a wise choice: the "Graduate" of years gone by will confer as much honour, in the new position, on his *Alma Mater*, as she has bestowed on him, however widely critics may differ on the Professor's theories of Art.

MR. JOHN LINNELL has published his correspondence with Mr. Cope, printed some months ago in the *Athenæum*. It is not pleasant to know that an artist of great ability is excluded from the Royal Academy—be the cause what it may. But if the members were universally, or even generally, desirous to bury old discords in oblivion, perhaps it would have been as well if the veteran artist had met them in a similar spirit. Certainly they did not discover the merits of Linnell until the world had appreciated him: for twenty years prior to Mr. Cope's "hint" that his admission to the associateship might be assured, Mr. Linnell, as he states, had placed his name on the list, and twenty times had been refused admission into the Academy—that was enough to exasperate any man: it did so in this instance. The "patronage" of the Academy was proffered when it was needless; as in the case of the drowning man, when he was safe landed, he was "encumbered with help." Why did not, or could not, the Royal Academy appreciate him before the dealers and connoisseurs had found out his value? Were his paintings in 1847 inferior to his paintings in 1867? Were they hidden under a bushel at the one date, and exposed to the full blaze of day at the other? The Academy has had the worst of it in this contest. Mr. Linnell is strong enough to put its allurements aside: to him the letters A.R.A. can bring no advantage. But how is it with others—men of whom we could name twenty or more, who have as much right to the distinction as Mr. Linnell had either in 1847 or 1867, who are vainly knocking for admission—have been, as he was, for twenty years—and who may continue to knock until their lamps have gone out. There is no gainsaying this passage, extracted from Mr. Linnell's preface:—"What is required now, is for the Royal Academy to set a noble example by reforming itself, and showing the true moral influence of the Arts, by becoming ashamed any longer to engross all the chief benefits and privileges of the institution—privileges which, though consistent at the first formation of the society, it is now disgraceful to retain, because those privileges defraud the public of the benefits which the Royal Academy was instituted to bestow."

NEW LAW COURTS.—The committee appointed to inquire as to the respective merits of the Howard Street and Carey Street sites for the "Palace of Justice," has decided in favour of the latter.

BRITISH MUSEUM.—In the entrance hall of this building has recently been placed a magnificent vase, found, about a century ago, in the ruins of Hadrian's villa, at Palestrina. It was purchased a few years since, by the trustees of the Museum, from Mr. Hugh Johnson, but had scarcely seen

daylight, having laid in its mutilated condition, among the Halicarnassan and other marbles, under the sheds in front of the edifice. The vase has been carefully restored under the superintendence of the keeper of the Greek and Roman antiquities, and is now an object worth examining. Including the pedestal on which it rests, it measures nearly ten feet in height. The work is supposed to be of the early part of the second century. Piranesi describes and gives three separate views of it. The ornamentation gives a series of scenes representing Salian wine-pressing; the numerous figures of satyrs introduced, being engaged in various occupations connected with the process, from the gathering of the grapes to the carrying away the juice in goatskins.

THE BRITISH ARCHEOLOGICAL ASSOCIATION assembled on Monday the 2nd ult. at St. Alban's for Congress this year, when after the reception of that body by the Mayor and corporation, the President, Lord Lytton, delivered an opening address, of such masterly eloquence and power as to be well worthy the noble author whose pen has enriched our literature by the most brilliant and learned productions of modern fiction. Alluding to the amount of material afforded by the locality for antiquarian study, and setting forth the claim of archaeology as the handmaid of history, his lordship freely acknowledged his indebtedness to the archaeologist, "whenever he had endeavoured to trace upon the canvas some image of the past." Lord Houghton, the Bishop of Winchester, and other gentlemen, took part in these introductory proceedings; following which, and under the guidance of Mr. Gordon Hills, the company proceeded to the examination of the abbey church dedicated to St. Alban, protomartyr of Britain. In the evening a large party of members and friends dined together, Lord Lytton presiding. Tuesday was devoted to a visit to Redburn, Markyate All, and Dunstable. On Wednesday a further examination of various parts of the town (St. Alban's) was conducted by Mr. E. Roberts, F.S.A., but the interest of this day's proceedings was centred in Verulam, Gorbamby, and the excavations now in progress, which have already brought to light various interesting Roman remains of the frescoed wall of a house and a tessellated floor. At Gorbamby the party was received by the Earl of Verulam, whose Shakespearian treasures formed the subject of a paper by Mr. J. O. Halliwell, F.S.A. The church of St. Michael, said to stand on the site of an ancient temple dedicated to Apollo, had a special interest as containing the monument to Lord Bacon. Thursday was the gala-day of the Congress, when an unusually large party, after visiting Hatfield House (the Marquis of Salisbury's), proceeded to the residence of the noble President at Knebworth, who had thrown open his mansion and grounds for the reception of the Association *en fête*, and provided for their entertainment with profuse hospitality. Berkhamstead, Hemel Hempstead, and the collections of Mr. John Evans, F.R.S., were visited on Friday; Abbot's Langley, King's Langley, Rickmansworth, and Chesham concluding the labours of this year's gathering. At the evening meetings papers were read by Mr. Dillon Croker, Mr. G. R. Wright, F.S.A., Mr. H. F. Holt, Mr. E. Leven, M.A., Mr. John Evans, F.R.S., Mr. W. H. Black, F.S.A., Mr. Grover, &c. &c. THE HOLMESDALE FINE ARTS CLUB held their fifth annual sketching excursion in the month of July, at Leith Hill, Surrey.

MESSRS. MINTON have issued a very graceful and agreeable "companion" to 'The Last Kiss'—a statuette in Parian, reviewed in our July number. A pretty little girl is teaching her pet dog to beg: the work is admirably modelled, and the incident most pleasantly told. It is from the group by Signor Luigi Guiglielma. Many prefer such simple and touching transcripts of nature to efforts at "classic" forms with "light" draperies.

PICTURE-MANUFACTURE.—A case has been recently heard in the court of Queen's Bench, *Mordaunt v. Palmer*; we copy from the *Times*:—"The plaintiff is a picture-dealer in Sheffield, and the defendant carries on the same business in St. James's Place. The action was partly tried last week, and adjourned to to-day. The plaintiff complained that certain paintings which he had bought on the representation of the defendant that they were the works of certain known artists were not genuine, and that the defendant knew it when he sold them. One count of the declaration charged fraud, and the other a breach of contract. The money in cash and by bill was £142 10s., and the pictures, twelve in number, were said to have been sold as works by Crome, Prout, Roberts, Stanfield, Pearson, Fielding, De Wint, and other celebrated painters. The defendant said that some were genuine, some doubtful, and some copies; but he denied that he had warranted any of them, and, whatever might be his belief on the subject, the names were mere matter of description. The plaintiff swore that the defendant had distinctly assured him that all, excepting one, a landscape, were by the artists by whom they were represented to be painted. Here was the direct contradiction, the questions being fraud or no fraud; warranty or no warranty. In the course of the trial evidence was given that there is a custom among picture-dealers to affix the names of eminent artists to paintings not painted by them in catalogues, &c., by way of description, and not by way of warranting them as genuine." Surely the plaintiff knew full well that he could not have bought, at a rate of £12 a piece, drawings that he might easily have sold for four times that amount: he ought to have known, as he avers the defendant did, that they were forgeries. But here is merely a case of diamond cut diamond: how is it with the amateurs and collectors when they make such purchases? A hundred times we have directed public attention to similar acts, and given warnings, at least, as emphatic as any they can obtain in a court of law. In this case the plaintiff obtained a verdict; but how seldom it happens that a victim will proclaim either his ignorance or his shame.

EMBELLISHMENT OF LONDON BY THE METROPOLITAN BOARD OF WORKS.—The financial troubles which thicken around the Metropolitan Board of Works are not to be regarded with indifference by any of those who are interested in the artistic embellishment of the metropolis. That body has contrived to spend, or to become liable for, some ten millions sterling, and now comes to Parliament to enable it to contract a metropolitan debt, after the nature of a smaller national debt, borne by the taxpayer, but disposed of by an irresponsible board. The national debt proper, indeed, does not provide for the outlay on lunch and wine for vestrymen and other visitors, but the metropolitan debt is to be more comprehensive and liberal in this respect. To justify the claims of the board to autocracy, it is adduced that the embankment north



of the Thames was estimated to cost £1,000,000, and would prove to have cost nearly £2,000,000. The south embankment, "they were led to believe," would cost £480,000, "but they found afterwards" would cost £900,000. Then they undertook a number of "minor improvements," and "inherited all the duties arising out of previous transactions." To keep things pleasant, they had gone on borrowing money on no settled system, and "upon securities not negotiable or marketable." £907,000 is still required to complete the main drainage, and to deposit the solid contents of the sewage of London in the Thames at Barking Creek; of the natural results of which method of purifying the river we are just beginning to have the account given, by the mover of the second reading of the Bill. The manner in which estimates have been, as a rule, doubled by expenditure, as well as the yet more important question of the imperfection of the very principle of the drainage, are enough to make the rate-payers regard with the utmost jealousy every extension of the present anomalous and enormous power of the Metropolitan Board of Works. The application for the Bill is a new proof of the necessity of appointing an *edile* for London.

Mr. P. L. EVERARD, to whose exhibitions of foreign pictures we have on several occasions made reference, has taken and fitted up superb galleries at 51, Bedford Square. He is chiefly a collector of, and dealer in, the works of Belgian artists, and he has gathered together a very large number of examples of the principal painters of that school. His gallery is, therefore, an exhibition—one that cannot but prove very attractive to all who value the productions of great masters as well as of those who are on their way to fame.

THE CERAMIC AND CRYSTAL PALACE ART-UNION.—The annual meeting has taken place, and the prizes (eighty in number) have been distributed. It was remarkable that seven prizes were gained by the Adelaide Society of Arts, subscribers for thirty shares; and two by the Right Hon. G. L. Göschen, M.P., who had taken four shares. The report was read by Dr. Doran, F.S.A., and the chair was occupied by Mr. S. C. Hall, F.S.A. The report informed the meeting that the subscribers this year amounted to upwards of one thousand; that among the leading works distributed was 'The Reading Girl,' specially modelled for the society by P. McDowell, R.A.; and that the other productions, also, had given very general satisfaction: each having passed the ordeal of the Council, without whose sanction no one of them could have been issued. The society has done much good; it has furnished thousands of drawing-rooms with objects of grace and beauty, and has strengthened the growing taste for what is pure and elegant in ceramic Art. There is no subscriber of one guinea who has not received his guinea's worth; while eighty of the one thousand gained, in addition, a prize of five or six times the worth of the money paid. If the society were better known, it would be more extensively supported.

A PHOTOGRAPH FROM NATURE of large size and of very great merit has been issued by Messrs. Marion; it is called 'Over the Sea,' and is the production of Messrs. Robinson and Cherrill—whether London or provincial artists we cannot say, nor can we tell under what circumstances it is produced. Two children are on the shore, or rather, the bank, for it is of heather and wild herbs. On the sea the sunlight

is brightly shining, and two sea-gulls are floating above it. It is the singular effect of the light that renders this photograph remarkable: it has never been rendered with more force and effect.

THE DRINKING FOUNTAIN presented to the metropolis by Cowasjee Jehangheer Readymony, Companion of the Star of India, has been inaugurated on its site in the Regent's Park, by the Princess Mary, of Cambridge and Teck. The structure is composed of ten tons of Sicilian marble, with four tons of red Aberdeen granite, the latter forming the four corner pillars, which are polished and surmounted with capitals carved in the semblance of flower leaves, &c. The four streams of water come from white marble lilies into as many polished granite basins, and on the pediments over them are carvings to represent the Queen, the Prince Consort, and the donor of the fountain, the fourth side having a timepiece. A lion and a Brahmin bull are also among the ornamental sculptures. The whole structure rests on three hexagonal granite steps, and is surmounted by something resembling a steeple, and giving the fountain at a distance a Gothic effect. It is, however, not confined to any special style of architecture. The liberal donor, Cowasjee Jehangheer Readymony, a member of one of the most distinguished Parsee families of landed proprietors in Bombay, had long been renowned in his own land for his assiduity and acuteness in financial operations, and his munificent support of all works of benevolence. During the last few years he has contributed more than £40,000 to colleges and schools, £30,000 to hospitals and dispensaries, and more than £30,000 to other benevolent institutions in India. The design of his fountain in the Regent's Park was prepared by Mr. Robert Keirle, the architect of the Metropolitan Drinking Fountains Association. The works were executed by Mr. Henry Ross, sculptor, the cost being about £1,400.

MOZAICS.—A full-length portrait in mosaic of Sir Joshua Reynolds has been received by Messrs. Salvati & Co. from Venice, executed in continuation of the series in the Central Hall in South Kensington. We do not know that Reynolds ever painted a full-length portrait of himself; this, therefore, with the exception of the head, is probably ideal, though it may be a tolerably accurate personal representation of the great painter. One of his best known portraits is that which he painted of himself in his doctor's gown and cap. It represents the upper part of the person, which is continued downwards to a full-length with the ample red drapery. In his left hand he holds a volume of his Discourses, and in his right a brush, with which he is taking up some colour from a palette that lies before him. The likeness is well preserved, and the figure will be readily recognisable as the most popular of Reynolds's portraits, and perhaps the one he himself esteemed most, as being that of which he availed himself when circumstances rendered it necessary to present his portrait. There is, for instance, a replica of it at Florence. In the mosaic the treatment is of the most simple kind, the figure being relieved by the plain gold background. In the folds of the drapery, which must have been difficult of execution, there is a softness of gradation we have not remarked in antecedent works. But the real value of the work will not be felt until it is seen in its place, and at a proper distance. The name of the artist has not reached us.

## REVIEWS.

MODERN ART IN ENGLAND AND FRANCE. By HENRY O'NEIL, A.R.A. Published by CHAPMAN AND HALL.

THIS pamphlet discusses the position which painting, chiefly, occupies at the present time both here and in France; and the conclusion arrived at by Mr. O'Neil is, that the Art has rather retrograded than progressed. He attributes this to several causes; one being public criticism: "Frankly acknowledging the ability of those writers who review the annual exhibitions of Art in the public journals, their criticism cannot be termed 'criticism on Art,' but simply 'criticism on artists;' and, as is always the case when the means are regarded above the end, the said writers have figured as partisans, and not as judges. In proof of this assertion it is sufficient to say that we find the same artist equally exalted or debased, as individual taste, or, too often, personal feeling, actuates the respective critics," &c., &c. Without entering upon any lengthened discussion with Mr. O'Neil on this subject, we think it would be very difficult for him to prove that any artist in the present day has been subjected to unfair criticism, in a respectable journal, out of personal feeling. Diversity of opinion on the merits or demerits of a work of Art will always exist; and this arises from each individual looking at it from the point of view dictated by his own judgment, or, it may be, his own ignorance; for it cannot be denied that some take up the pen to criticise who know as little comparatively about the subject as the instrument held in their hands. But even these are not necessarily amenable to the charge of *malice prepense*. We do not think the author's proposition to abolish the anonymous would cure the evil of which he complains; the Art-critics of the leading journals are tolerably well-known in Art and literary circles, if not to the public generally.

Another reason alleged, indirectly, by the writer is, "that the young painters of the present day, both here and in France, affect to despise their immediate predecessors. But Delacroix, and the most reputed artists of his time, French and English, were giants compared to these ardent reformers. The former could do what they undertook to perform in an intelligible manner, and not leave it to the spectator's caprice to discover their full meaning; but the latter are simply stammerers in the language of Art." Here we are quite ready to agree with Mr. O'Neil: there are many young artists, and some elder ones too, who seem to consider eccentricity as genius; but the works of such have no influence on the growth or decay of Art, simply because they have no power to affect it one way or the other: they have not the strength to perpetrate lasting mischief.

And this brings us to two other reasons put forth in this pamphlet, and which have often been discussed in our own pages; namely, fluctuation in taste or fashion, and ignorance of the subject on the part of picture-buyers. Mr. O'Neil says that there is such a material as "shoddy" in other articles than those which come from the loom or workshop; and he "fears there is more of it in the productions of art, literature, and music at the present time than was ever before witnessed; and its success is entirely owing to a want of discrimination on the part of the public. . . . A connoisseur"—the term is not apt, for it implies knowledge—"forming a collection, selects pictures simply because they are painted by certain artists, and not on account of their individual merits." And it ever will be thus so long as the buyer remains uneducated in Art, submits to the dictum of the picture-dealer, and regulates his purchases by the length of his purse, and not by enlightened judgment.

In discussing the question of modern Art as regards England, Mr. O'Neil does little more than generalise, as we have pointed out: with respect to French Art he speaks more particularly, mentioning several painters by name. We have not space, however, to follow him across the Channel, but commend his pages



to the consideration of the two classes to whom it is addressed—painters and their patrons: the little book is calculated to benefit both: if they are inclined to mend their ways, it will help them to do so.

**THE VATICAN MUSEUM OF SCULPTURE.** A Lecture, by SHAKSPERE WOOD, Sculptor.

**THE LUPERCAL OF AUGUSTUS; THE CAVE OF PICUS AND FAUNUS; and THE MAMERTINE PRISON.** A Lecture, by Dr. FABIO GORI and J. H. PARKER, F.S.A.

Published by the British Archaeological Society, Rome.

These two lectures were delivered in Rome a few months ago before the society at whose request they are published, and whose proceedings we have noticed from time to time. Mr. Wood, an English sculptor, who, like some of his brethren, has taken up his residence in the old city, fills the post of honorary secretary to the Archaeological Society established there. In his lecture he reviews, historically and critically, the principal sculptures in the Vatican, remarking *in transitu* upon their original condition, and that in which they are now seen; deprecating the restorations to which they have been subjected. "No work of sculpture," he says, "ought ever to be restored. If it is found in pieces, these must, of course, be put together, if possible; in itself a difficult task, and one that should always be entrusted to a sculptor of the highest ability, but no additions of any wanting parts ought ever to be made. . . . How infinitely more valuable and instructive the Vatican would be to us, if each statue had been placed in the collection in the state in which it was found, unrestored and untouched, with a restored cast placed beside it, showing what it might be supposed to have been when it left the sculptor's hands." Mr. Wood's view is a right one, and should be carried out in any future discoveries that are made.

There are some observations in this lecture regarding our own public statues which are worth consideration, could we find room to extract them.

The lecture by Dr. Gori, which, with his consent, Mr. Parker has arranged and put into a form more suited to English readers, describes historically certain portions of old Rome to which the attention of the society has been somewhat lately directed. Its investigations have resulted in deciding many doubtful questions of identity, and bringing to light much that interests the classic scholar and the antiquarian, even if it does not add to our previous knowledge of the Art of ancient Rome.

**THE PARKS, PROMENADES, AND GARDENS OF PARIS.** Described and Considered in Relation to the Wants of our own Cities, and of Public and Private Gardens. By W. ROBINSON, F.L.S. With upwards of Four Hundred Illustrations. Published by J. MURRAY.

Very recently we introduced our readers to a large and costly French publication bearing a title somewhat analogous to the above. Mr. Robinson's book is of more modest pretension than the folio volume of M. Alphand, and, while amply discussing the subjects treated in the latter, aims at giving them an application suited to our own metropolis and populous places. A single extract from the introduction will serve to show Mr. Robinson's object. "Our Public Gardening," he says, "differs chiefly from that of Paris and other continental cities by keeping itself away from the very parts where its presence is most wanted. We have parks almost prairie-like in their roominess, yet locomotion is scarcely possible in those parts of the city where the chief commerce of this great empire is carried on, and square miles of densely packed regions are no more benefited by them than if they never existed. I believe that, by the diversion of all needless expenditure from the parks, and by converting this and all the future money that can be spared to the improvement of the densely crowded parts, we may effect an admirable change for the better.

The parks are now managed on a scale which is quite unjustifiable, if we take into consideration the many miserable quarters of London which are utterly neglected."

Theoretically Mr. Robinson's view is right, but he does not show us how it may be practically carried out. We are stopped at the very threshold of his reformatory plan by the mental ejaculation—Where is the land to be found that is convertible into new parks or places of recreation? We cannot raise and uproot the shops and warehouses of our commerce, nor turn out from their miserable habitations the denizens of the Seven Dials, Rosemary Lane, Bethnal Green, &c., to plant trees, shrubs, and flowers on the sites they now inhabit. So long as multitudes are compelled to work—and thousands of them to live—within circumscribed limits there can be little hope of effecting that "admirable change for the better" which we, in common with Mr. Robinson, would only be too glad to witness. He may tell us that certain trees would thrive on Saffron Hill, and others in Shoe Lane, but the ground is pre-occupied, and not likely to be vacated. The fact is no doubt to be deprecated, but it is no less a fact, and one that seems irremediable.

Turning, however, from this point of the book—which, by the way, scarcely extends beyond the introduction—Mr. Robinson's description of Paris and its environs is both instructive and interesting; valuable also to horticulturists and to the cultivators of suburban gardens. The suburbs of Paris nowhere show such attention to the latter as is exhibited in the immediate neighbourhood of London and round almost every city and town, be it large or small, throughout the kingdom. Still, our countrymen may learn some lessons from the operations of French gardeners, and we would venture to recommend it to their notice, though one can scarcely expect to see adopted in England the fanciful manner in which fruit-trees are sometimes trained in France. Imagine a peach-tree, for example, so distorted from its natural growth as to appear in the form of its owner's name, or the branches of a pear trellised into the shape of a vase, or a series of espaliers intersecting the branches of each other like the threads of lace-work. This is, indeed, "fancy" horticulture which, viewed from a naturalistic point, would be, we think, more honoured in the breach than the observance.

**FLOWERS FROM THE UPPER ALPS, WITH GLIMPSES OF THEIR HOMES.** By ELIJAH WALTON. The descriptive text by T. G. BONNEY, M.A. Published by W. M. THOMPSON, London.

The public owes more than one debt to the artist, Elijah Walton: few living men have travelled to better purpose. He has made tens of thousands familiar with the glories and marvels of Alpine scenery; and he here introduces them to those minor graces that are scarcely less peculiar and attractive to those who travel "by deputy," and are grateful to the venturesome voyagers who toil in peril for their delight. We have a dozen flowers from the Upper Alps: strangers, hitherto, to most of us; charmingly drawn, and admirably copied in chromo-lithography by Messrs. Hanhart, while the backgrounds are, in nearly all cases, the glaciers and mountain tops—examples of the grandeur of the Alps.

The letter-press is full of knowledge: the learned are informed, and the unlearned instructed, by the pen of the author.

The result of the combined efforts of artist, author, and painter, is eminently successful. The book is a beautiful book: original, scientific, yet sufficiently popular, in style and character, to be welcomed by all classes.

**STUDIES OF THE HUMAN FIGURE.** In Six Progressive Parts. By GEORGE E. HICKS. Published by ROWNEY & Co.

The painter of such well-known pictures as 'The General Post Office—one minute to six,' 'Dividend Day at the Bank,' 'Utilising Church-metal,' 'Before the Magistrate,' 'Infant Orphan Election at the London Tavern,'

'Changing Homes,' &c., &c., has in these and other numerous works shown himself eminently qualified to instruct through his pencil. The six books of studies of the human figure on our table are among the best things of the kind ever placed before us, capital in design, free and simple in execution. The figures are not nude, but represent what we may daily meet with, artisans, field-labourers (both male and female), cricketers in various attitudes,—by the way there is one of these, a batsman, running as for his life between wickets, marvellously clever—children, young ladies of the sensible class, and others, both singly and in groups. All are drawn upon tinted paper, which serves as a ground for much that would otherwise require the pencil; the high lights being produced by white chalk or liquid white. This is a simple and very effective method of sketching from nature. Each finished study is preceded by an outline "in the square," which gives the general form of the single figure or group. The series, independent of its special object as a work of instruction is interesting from its truly artistic character.

**THE BERMUDA DOCK.** Drawn and Lithographed by T. G. DUTTON. Printed and Published by J. B. DAY.

This is a large print, in colours, of Campbell's floating dry Dock, adopted for the royal dockyard at Bermuda by Col. Clarke, R.E. The drawing shows the *Warrior* docked for repairs: floating on the Medway—so, at least, we presume the surrounding scenery is intended to represent, with Sheerness at the furthestmost point. This stupendous specimen of naval architecture, if the term may be applied to the "Dock," holding the noble *Warrior* within her vast sides, forms not an unpicturesque object. As an example of chromo-lithography, the print is well and effectively executed.

**TIRED OUT.** By J. J. HILL. In Chromo-lithography. Published by ROWNEY & Co.

This is a "companion" to the "Happy Hours" of J. J. Hill, reviewed some months ago: they make an admirable pair. A young and lovely peasant-girl is nursing her infant sister, who is "tired out." It is a simple incident, that has been related by Art a hundred times, but will bear to be told a hundred times more: here, at least, it is a pleasant story of love and hope. The picture is charming: it is impossible to look upon it without a sense of enjoyment: good as a composition, well drawn, full of feeling, and, as an example of the Art, as excellent as any work of the kind produced in any country.

**CROSSING THE MOUNTAIN.** By P. F. POOLE, R.A. In Chromo-lithography. Published by ROWNEY & Co.

Here is a mountain-maid barefooted, carrying her young brother home, up the ascent down which runs the rapid hill-stream. The picture is one of the very pleasantest works of the artist, who in his earlier days was unsurpassed in such transcripts of beautiful nature. He has since essayed, and successfully, loftier efforts; but he may, as we do, recur to these comparatively youthful productions of his always masterly pencil, as sources of intense delight. If this were the original drawing instead of a copy, Mr. Poole would not be ashamed to own it.

**CATHEDRAL, HUY, BELGIUM; CATHEDRAL, WIMPEY, ABBEVILLE.** By L. J. WOOD. In Chromo-lithography. Published by ROWNEY & Co.

Two admirable copies of venerable structures environed by quaint dwellings and characteristic groups of people; of deep interest as pictures, but with ample evidence of the "eloquence" we too generally meet in the holy houses of the Continent. They are highly picturesque, however: in just the condition that tempts artists to paint. The old rag shops, the "debt do tabac," the dirty counters, the broken pavements, are "to the life." The painter had a holiday among them, and he has brought away abundance of the wealth of Art he saw.



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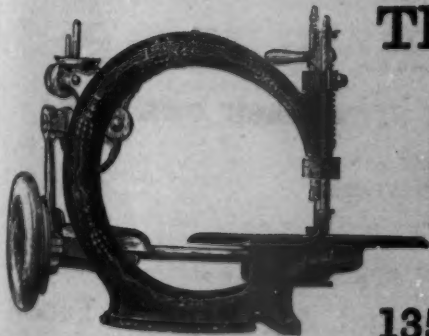
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